

The INTERNATIONAL ROLLER SKATING

1949-1950
edition

GUIDE



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edited by

SAM FINKELSTEIN

articles

cartoons

dance diagrams

features

international records

photographs

skating

statistics — USARSA, RSROA

1949-50



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The International Roller Skating Guide

1949 - 1950

1ST ANNUAL EDITION

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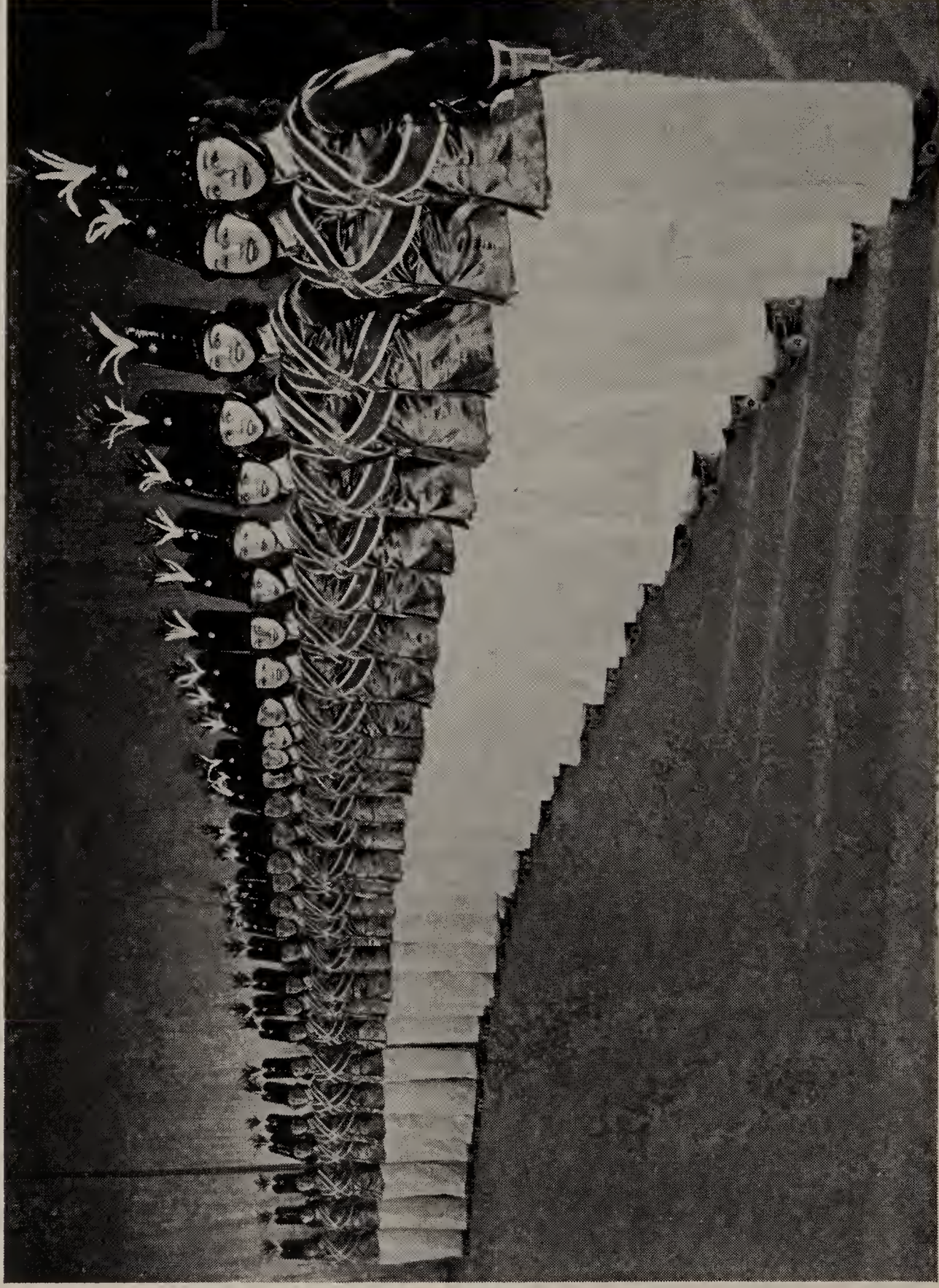
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"HAS ANYONE TURNED IN A RED SKATING CASE?"

Foreword

WITH THE publication of this book, another weld has been made in the ever-increasing drive towards a consolidation of skating forces, tending to cement the sport which has attracted over 19,000,000 participants each year within the past few years.

This volume is the culmination of the editor's efforts—together with those of hundreds of roller skaters, professional as well as amateur, rink operators, civic, health, and business organizations—to bring out a yearly organ which will transcend any organizations, clubs, or associations in its efforts to present an unbiased viewpoint of roller skating in all its branches.

The articles which follow have been selected with a view to assisting and enlightening everyone who is concerned with this sport. I am sure that its statistical data will be enjoyed by the many competitors and collectors who have urged me to include the material. Its helpful costume drawings and suggestions for the fairer sex are also included as a result of the many queries regarding proper attire in the realm of the rollers.

Inasmuch as this book will reach thousands of skaters, as well as some 2,500 rinks in the United States, some of their many problems may have escaped your editor's eye, and I would be truly grateful for suggestions as to format, articles, drawings, pictures, and corrections or criticisms which you would like to make for our next annual edition.

I humbly hope that this book will serve as great a use and enjoyment to you as it has been to me in compiling it.

SAM FINKELSTEIN
EDITOR



LILLY AND SAM FINKELSTEIN

P r e f a c e

THE EDITOR wishes to express his thanks to Mario Giove, of the Empire Rollerdrome; Margaret and Roland Cioni, of the Park Circle Roller Skating Rink; Bill Love, skating editor of the New York *Journal-American*; Frank Gallagher, manager of the Fordham Skating Palace; the editors of *Skating News* and *The American Skater*; George F. Werner, of Mineola New York; Jack Edwards, director and coach of all speed skating for all America On Wheels rinks; Millie and Cliff Wilkins, of the Queens Roller Rink; Walter Stedman, of the Brooks Costume Co.; H. D. Darukhanawala, author and skating instructor of the Bombay, India, Skating Club; Austen Armstrong, of the Birch Park Skating Palace, Manchester, England; Nick Wilewski, the dean of skating cartoonists; E. P. von Gassner, of the Rye Figure Skating Club; Cliff Lockwood, editor and publisher of *Dance Skateries Magazine*; professionals Bill and Eldora Best; Paul Biscotti, floor manager of the Park Circle Roller Skating Rink; Albert Schneider, editor of "Rinks and Skaters" of *Billboard Magazine*; Doris Huntington Dahl, of Skating Researchers, Inc.; Dr. Roland Geist; J. H. Schroeder; Morris Traub; and Frank Svec of the Universal Roller Skating Sticker Exchange. Also to two wonderful gentlemen who, though officers of different skating associations, were both very cooperative and enthusiastically receptive to the contents of this publication: Victor Brown, a past president of R. S. R. O. A., whose many years of devotion to the skating world has won him a legion of admirers; and to Perry Giles, current president of the

U. R. O., whose development of the first plastic floor is only one of the many new ideas he has developed to help keep roller skating "America's Number One Participant Sport."

I would like to take this opportunity to thank the six most wonderful people, without whom this book would never have been written. First, that unselfish, grand young man of roller skating who has done more than any professional, amateur or spectator to advance the sport, Perry Rawson; second Gloria Hankin for her wonderful research and editorial assistance, third and fourth, my staff correspondents Bruce Teale and Paul Schwartz, fifth, my staff photographer, Joe (Needlenose) Cinderella; and sixth, the most wonderful girl in the world, my wife and skating partner, Lilly, whose understanding and patience have resulted in the publication of this book.

As an amateur roller skater and lover of this sport, I would also like to take this opportunity to thank Irwin Rosee, director of the Institute of Roller Skating, for the magnificent job he has done in an incredibly short time in publicizing roller skating in all its branches. In the past six months he has achieved for the sport more favorable publicity than roller skating has received since it was first started.

S. F.

About Our Contributors

AUSTEN ARMSTRONG, together with his brother, are operators of the Birch Park Skating Palace, in Manchester, England. They manufacture the "Gripwood Skate Wheels" and the Armstrong Patent Skates. They are both N. S. A. Medalists. Austen has held England's professional dance championship from 1939 through 1946.

H. D. DARUKHANAWALA is India's greatest exponent of roller skating, and has one of the world's largest collection of *Skatana*. He has written two books on sports, and is a regular contributor to skating magazines in this country and abroad. On February 16, 1930, he founded the Bombay Skating Club, which is still functioning. He is the personal roller skating teacher of the ruler of the Korean State.

BOB CAWLEY is the sensational 21-year-old skating amateur from the Park Circle Skating Rink, Brooklyn, New York. He has acquired many skating titles, most recently winning third place, with his three partners, in the 1948 R. S. R. O. A. Nationals in Senior Fours and third place in the U. S. Intermediate Men's Figures—making him one of the leading contenders in the Senior Division for 1949.

NICK WILEMSKI, whose cartoons have kept us laughing, is essentially a cartoonist on bowling, but we've wooed him away to draw for America's first participant sport, and he's enjoyed every minute of it.

J. H. SCHROEDER coaches a college hockey and soccer team, runs

an ice arena, heads a skate boot company, and holds office in a rink operator's association. Need we say more?

JACK EDWARDS is to be given credit for putting speed skating back "on its feet." He is the director for all speed skating for the chain of rinks of America-on-Wheels. Ever since he has shown how racing plays a definite part in the routine of every rink, and how it can function properly with correct methods, hundreds of operators throughout the United States are getting on the speed racing bandwagon.

PERRY RAWSON is the retired Asbury Park, New Jersey, financier who is devoting time, money and effort to further roller skating, and all branches of the skating fraternity concur in proudly stating that he has done more to advance the cause of roller skating than any other person.

EBER L. PALMER is the secretary and superintendent of the New York State School for the Blind. The good work which is done daily at this Batavia, New York school is really amazing. (I have seen blind boys and girls not only roller skate, but print whole pamphlets, type and swim. Some of their bowling scores have put mine to shame. S. F.)

E. P. VON GASSNER is the senior skating professional at the Rye Figure Skating Club, Playland, Rye, New York. For the past 16 years he has been a USFSA Gold Dance Medalist. He has produced various professional skating shows.

WALTER STEDMAN is the young man who showed us around the Brooks Costume Co. plant on 6th Avenue and 44th Street, in New York, where they have two buildings devoted to making costumes for more shows, pictures, musicals, etc., than we could ever have space to mention.

BILL AND ELDORA BEST, the charming young couple, are professionals at the Arcadia Roller Rink, Detroit, Michigan. They have led many skaters to regional and national victories.

MORRIS TRAUB is one of the former operators of the Park Circle Skating Rink, Brooklyn, New York. He is also an insurance

executive. He is the author of the fascinating history, *Roller Skating Through the Years* (William-Frederick Press, 1944, \$1.).

ROLAND C. GEIST is amateur skating instructor at the Newtown High School, New York, and secretary of the College Skating Club of New York. He is the author of *Bicycling as a Hobby* and *Hiking, Camping and Mountaineering*.

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Skating, Now and Then

TODAY, WITH its 19,000,000 participants, 3,000 rinks, national and world championships, and its various contests throughout the country—all the way from the skating waitresses in Berlin's Corso Halle in 1851, from the Volito skates of 1824 (five wheels mounted on a single tract, similar to ice)—roller skating has grown through the years to become the greatest participant sport in America.

Today, with its modern spring steel skates, with its treated maple wheels, its accurate precision bearings, roller skating in some of its phases has graduated from a sport to an art. It is a science for those who introduce new ideas to the mechanical side of the rollers.

All the way from the famous Jackson Haines, the father of freestyle, whose program included one very terrific spin in a sit position (it bears his name), and a few disbursed jumps, to the present day master of the maples, our "Patron Sport" has flourished.

Through depressions, wars and all other sources of potential setbacks, skating was and still is a rapidly growing sport. Who knows what the future has in store—already it has advanced so steadily as to become included in the recreational activities of the average young citizen. (And there are so many millions in the present day maple mad world!)

Enough of this dipping into the past, and on to the present day multi-million dollar sport, and the small part THE INTERNATIONAL ROLLER SKATING GUIDE intends to play as a stepping stone on the road to better, healthier and happier skating.

Today we find the situation somewhat changed. Instead of the medieval skates and dabbling skaters we have the proficient enthusiasts of this atomic age. Even though the caliber of skating is high, it is sometimes considered the poor man's sport, because of the low admission rates throughout the country. This low admission, coupled with the low cost of operation and easy ability to participate in this sport, no matter what the season, has made the sport available to all. Who knows, perhaps this is a blessing, when the poor child can become a star as well as those born with the proverbial silver spoon. Skating, however, has no one age group. Youngsters from 6 to 60 enjoy this invigorating sport in all the roller rinks throughout the country.

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That Skating Disease

AS ONCE defined by Bill Love of the New York *Journal-American*, "Skating is a disease caught at rinks and the best cure is not attending same." True, though skating can be classed not as a disease but more as a "pleasurable malady." To the average patron, going skating is pleasurable—it means seeing new faces and meeting new friends; but most of all, it means new accomplishments in this intricate sport.

Each new turn, dance movement, or figure appears to the new patron as the paramount difficulty, and as each is learned, he reaches the apex of success in his own eyes. In learning something new each time on the rink, the thrill of accomplishment is felt over and over again and acts as an incentive to the skater to keep pushing ahead in his skating ability; this interest hardly ever wears off or dies.

Then we have the competitor, the show-skater, the star whose actions on the maple are closely watched by his or her professional instructor. The mind of the competitor works the same as that of the "ordinary skater," only on a much more complex scale. To a competitor, only perfection counts; the actual execution of his movements means little, but the cleverness in which they are presented is the infinite point of his success. The skater feels inside that he or she needs just one more spin, just one more turn or one more dance technique to be better than his or her opposition, and that thought keeps driving the skater night and day, asleep or awake—it's always there. And that, combined with the pleasure of accomplishing something new and different, makes the sport one of the most competitive activities.

Then comes the other half, the professional side, the people whose work and ingenuity make the star; whose headaches and worries are, "how can I make my skaters better and measure them up to Gold Medal Standards?" Here, again, is the same feeling, here is the satisfaction that comes with progress. As the competitor accomplishes, so does the pro. He receives the same reward as his skater, for under his hand the skater has become great. And this malady called skating also plays a great part in his life. He tries to make his skater beat the accomplishments of the other pro's skater, and so on and on goes that competitive spirit which, I might add, is the backbone of America. As long as there is a rink in any desolate spot on this earth, there will always be that spirit for conquest; and to the amateurs, pros, ordinary skaters, technicians, and those connected in one way or another with this so-called disease—to whom goes the heritage of the miracle maple and the rewards it has brought and will continue to bring—We say, "Better skating, more fun, and keep 'em rolling."

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Competitive Skating

by Austen Armstrong

Professional Dance Skating Champion of Great Britain,
1939-1946

OFTEN I have been asked, "Do you enjoy skating?" And naturally enough, I have answered, "Yes." Having been roller skating for sixteen years and a pro for the same period, I must either enjoy it or be crazy—and so far only a few people have told me I am crazy.

This is from people who have seen me playing rink hockey. Talking about the enjoyment of skating, I think that the people who visit a rink purely for exercise and recreation enjoy themselves more than a top-rank skater does. I, for one, never enjoy championships. I get real pleasure out of skating when dancing with a good partner or practicing in the carefree manner of having a game of hockey and racing with the boys and girls during club sessions. There is, however, a certain amount of excitement in championship skating—the crowd and the silence that follows when your name is called out on the microphone for you to enter into the rink. You feel like a gladiator, wondering whether the crowd's thumbs will go up or down.

I have trained quite a number of champions and when they are skating in championships I feel as though I am skating with them every three turn, bracket and counter. There comes a time, however, when one begins to wonder if one has not had enough. I am sure some skaters, particularly the younger end,

would not be so anxious about getting to the top if they knew more about the ordeal and strain of championships, Nationals and Internationals. I think quite a number of champions take their skating too seriously. The amount of practice a champion of today has to put in makes it a real hard job and hardly a pleasure. To remain a top-rank skater one has to keep at it every day; otherwise you will be in the also-rans.

No commercial or monetary profit is derived from amateur skating, in spite of what is sometimes said and hinted at. My pupils have been all over Great Britain, giving exhibitions. I have sent them for two reasons: experience in getting their free style program on different-sized rinks, and to get over the nervousness of going on to an empty floor in front of a huge crowd. In this country amateur skating, roller and ice, is one of the cleanest and most supervised sports in existence and the controlling bodies are most zealous in seeing that the regulations of amateurism are strictly observed. All amateur skaters who have represented Great Britain have had to find their own expenses; it is returned by the association after checking up very carefully on rail fares, etc.

One of the penalties of being a top-rank skater is the knowledge that everybody watches you. There are also those who criticize one's efforts with the sole purpose of trying to upset you. All competitive skaters get keyed up and over-strained just before a championship and I have seen many come off the floor crying because they did not do as well as they did during practice.

Every time a championship draws near, they have to be fit, smartly dressed and feeling good in every way. It is impossible to feel 100 per cent on the important day. My tip to would-be skaters in championships is plenty of exhibitions at least six months before.

The Blind Can Roller Skate

by Eber L. Palmer

Superintendent, New York State School for the Blind

TO THE boy or girl who cannot see, the world of recreation is definitely limited. Obviously, when a recreational activity is found in which blind people can successfully engage, it becomes of relatively more importance to them than to their seeing friends. It is for this reason that roller skating, fascinating as it is to those with perfect vision, reaches an even higher level of enjoyment for blind persons.

It is for the above reason that the New York State School for the Blind, at Batavia, New York, has built an indoor roller skating rink on its campus and has plans drawn for the construction of a large outdoor roller skating oval for the use of the students. Even without the oval, students use the campus sidewalks for outdoor skating.

Students who roller skate at the school range in age from nine to twenty-one. About fifty percent of this group are totally blind. Of the remainder, their vision varies from light perception only, to 20/200, or the ability to see at twenty feet what they would see at two hundred if they had perfect vision.

The indoor skating rink at the school is located on the ground floor of the dormitory for boys. This floor of the building is given over entirely to recreational activities. Although it happens to be located in the boys' dormitory it is also available for use by the girls of the school at stated periods and for use by mixed groups.



BLIND GIRLS AND BOYS GETTING READY TO SKATE

In order to adapt the rink to the use of blind persons, some special provisions had to be made to meet specific problems. How could the rink be constructed to keep the blind skaters from hitting the end walls or running into the side walls? What could be done to keep the skaters traveling one way from bumping into the skaters traveling in the opposite direction. What other precautions could be taken to insure the safety of the skaters? These problems had to be considered with the totally blind students particularly in mind if they were to have unrestricted enjoyment of the rink. Since the rink was to be used primarily by the blind students, it could originally be constructed to fit their special needs.

To keep the skaters from hitting the end walls, the floor was given a gradual upward slope about six feet from the ends. This slight slope continues for about three feet, thereby giving a three-foot platform at each end of the rink. The ends are also protected by mats hung on the wall. The floor on each side was also given a gradual slope about three feet out from the wall. No platform was necessary on the sides.

When a totally blind student is skating, and begins to veer too far to the right when skating counter-clockwise or to the left when skating clockwise, he will feel, through his skate, when he hits the slope, and know thereby that it is time to shift direction slightly in order to keep skating in a straight line.

In order to enable blind skaters, going in opposite directions, to keep from bumping into each other, a very slight ridge, sloped gradually, and about six inches wide was placed in the exact middle of the rink. This extends the full length. It is important, as on an ordinary rink, that all skaters travel in the same direction. The elevation of this ridge is so slight that it interferes in no way with the skating action, but to those who are trained to use the sense of touch, as are the blind, it does give them ample warning that it is time to change direction slightly if they are to avoid a possible collision.

It is astonishing to see the proficiency with which totally blind skaters learn to circle the rink, completely independent of help.

They learn to negotiate the turns at full speed and quickly change direction when their skates tell them they are hitting the slope at the side or end of the rink, or the ridge in the center. In fact, many of them become so proficient that, although they do not see, they start their turns at the ends of the rink before coming to the slope. Their sense of direction, speed and timing are such that they know automatically when it is time to turn.

All schools for the blind throughout the United States encourage their students to roller skate. Many have constructed or are contemplating construction of outdoor roller skating ovals. A few have indoor skating rinks. All are unanimous, however, in their belief that, either indoor or outdoor, it is a valuable asset for a blind person to know how to skate.

1 1 1

Obviously, when the student leaves school he will not be able to skate on rinks which are not specially prepared for his particular use. Despite this fact, however, there is no reason why he cannot continue to enjoy this healthful exercise. In fact, that is one of the primary reasons why educators of the blind are especially interested in this form of exercise. It can be continued into adult life. The totally blind person can continue to skate on any rinks in companionship with his seeing friends. He cannot skate alone, but with a partner who sees and knows how to skate, his enjoyment of roller skating can continue as long as he desires. Many of those who have partial vision will see well enough to be able to skate alone in any group of seeing people.

To those who are roller skating fans, the enumeration of its values may seem superfluous. However, due to their special significance for blind students, they are worth repeating.

In the first place roller skating is a grand exercise. As previously stated, it is one of the physical activities in which blind people can engage with freedom. The freedom of movement and the lack of restrictions which blind persons do not have in so many physical activities are enjoyed to the fullest in roller skating.

Roller skating is also a fine socializing medium. In the training

of blind boys and girls it must be kept constantly in mind that methods involving sight must be reduced to a minimum and the senses of touch and hearing utilized to the fullest extent. Many things which seeing boys and girls learn by observation must be definitely taught to those who do not see. The roller skating parties furnish ample opportunities to give students training in social customs and courtesies in a form which they thoroughly enjoy.

One of the principal goals in the physical development of blind students is ease and grace of movement. They need to be able to get around independently with a minimum of help. They also need to develop an unusually good muscular coordination. Roller skating is a definite help in this field.

When being taught posture, blind students cannot learn by imitating others, as they cannot see what it means to have stooped shoulders or a poor carriage. Roller skating is an effective side in developing proper carriage.

To those who see, roller skating will always be fun. To those who do not see, it is even more fun. In addition, it is a teaching medium, but of even more importance, it is a skill which blind boys and girls can enjoy, not only while in school but in their life after school. Watch them roller skate, if you have the opportunity, and be convinced.

SKATING BOOKS

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"The Art of Skate Dancing"	50c
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Makers of Champions

IN 1942, Margaret and Roland Cioni, after termination of their contract at the Fordham Skating Palace in New York, came to the then little-known Park Circle Rink in Brooklyn, New York. After remodeling and completely changing the face of this rink, they started what was to set one of the greatest precedents ever to "come from the maple."

The first amateur stars under the direction of "The Great Cionis" were Curtiss Kanitz and Helen Sokel, who followed their beloved "Mom and Cy" on their new venture.

Starting with the Inter-Rink Dance Contest in 1943, their team emerged victorious over the many other metropolitan rinks of the R. S. R. O. A. Then began a succession of first and second place victories in various contests in the different rinks in New York City. Fortified with this valuable experience, the Park Circle team gained ability and popularity and soon these skaters were recognized as the leading contenders in roller skating competition, ranking with such top flight competitors as those from Wal-Cliffe, Queens and Hillside.

It wasn't until 1944, when Cioni took two National First Places, that the famous Park Circle juggernaut started at rocket speed to the heights of invincibility. In 1945, the R. S. R. O. A. suspended the National Championships due to wartime restrictions on transportation facilities, but in its own sector, Park Circle took the lion's share of medals—Gold, Silver, and Bronze—and then, after several losses in the Senior Division, they still managed to come back, taking five first places and one second

in the United States Championships of 1946, held at the Gay Blades in New York City, using only Novice and Intermediate Skaters.

The Cionis, however, not being satisfied with beating the entire country, moved on in a precedent-smashing onslaught to win the team-championship of the State Regional and National Combats in 1948 as in, 1947 and 1946, and they went on to amass most of the points in the first World Roller Congress Meet at Oakland, California, on July 7 and 8, 1947.

Then the Cionis teed off to a repeat performance by winning the state and regional team championships. Facing the setback of the suspension of their two strongest skaters, Norman Latin and Peggy Wallace, from the national contest, they went ahead with the balance of their team to win the '48 U. S. Club championship.

These humble coaches are busy working at their favorite and only interest—teaching their beloved “kids” the fundamentals to become the most precise performers in the skating world. Always looking ahead, the Cionis seem to pull new ideas and creations out of the air, and who can predict or prophesy what these two amazing people may do in the future? Ever seeking “new faces,” Mrs. Cioni says, “New faces new futures.”

↑ ↑ ↑

You all have read of the memorable Mr. Chips, who, though childless, attached himself to those around him and became a “second father” to his many students; so, the Cionis, not being blessed with their own, have more than ordinary parents could ever expect. Every man, woman, and child who has learned from, or come in contact with, the beloved “Mom and Cy” and felt the warmth of their lasting friendship, will testify to the home-like feeling derived from even a few brief words with these two of the best. On goes the skating world and all the other things concerned with it, and these kind folks continue, always looking for that “new face,” rich or poor, to be made a star under the capable hands of Cioni. It's *horizons unlimited* for “Mom and Cy,” the true Makers of Champions.

Report from India

by H. D. Darukhanawala

*Author of Parsis and Sports, Parsi Lustre on Indian Soil,
Parsi Portrait Album*

Proprietor of the Bombay Skating Club

**Instructor in Skating to His Highness, the Ruler of the
Korean State**

INDIA IS still very backward in the art of roller skating, although there are a few ice and roller skating rinks in Razmak, Quetta, Rawa Ipindi—all run by the Sindhi brothers. An open air skating rink, "La Scala," was run by a woman. It closed in 1947. The Broadway Skating Rink in Delhi is a small rink. There is a hard court tennis court in Calcutta which is used as an open air skating rink. "The Rink," a fairly large sized skating rink at Mussoorie, is run by a Punjabi, Simla, as the Darjeeling Skating Rinks.

There were a couple of skating rinks in Karachi, run by the Punjabis; but we do not know their fate now on account of changes of government.

Bombay, the premier city of India, is miserably poor in skating. The last rink, known as the "The La Scala," closed down in 1929.

In 1928 I was appointed an honorary skating instructor at Gazdar's Health Home where I served for two years. In 1930, on February 16, I opened my own skating class at Gowalia Tank-Bombay. It was known as the Bombay Skating Class, and is still operating at Maria Hill, Gunpowder Road, Mazagaon,

and at Lamington Road, Grant Road. The name was changed in 1947, and it is now known as the Bombay Skating Club.

In 1930, this class had the honor of receiving lessons in the art of roller skating from the ex-World Champion Skater, A. S. Tony of Vienna. In 1941 this class had the distinction of receiving tutelage from Downey and Daye, America's fastest and most sensational skaters.

In 1947, B. S. C. was affiliated with the World Roller Skating Congress of the U. S. A., in which it represented India. This class has many expert skaters and in several rinks in India they have made their names as front rankers.

I am the only person in India who possesses a specially constructed roller skating mat. I believe I possess the largest collection of skating data in the world.

During the second World War, there being a great demand for skates and foreign skates being unavailable, an Indian factory was started at Lahore to manufacture roller skates, imitating the famous Barney and Berry American skates. At present, in the Bombay market one finds English and American skates—especially the American Winchester make.

I feel sure there is really a very great field for foreigners to open skating rinks in Bombay. The skating rink business is the best business in the world from the commercial point of view. The writer will be but too glad to help any one in the promotion of the art of skating.

Epic of a Master -- Stanzione

TO ENLIGHTEN more skaters on the more intricate side of skating the manufacture of the material so necessary to attain the highest perfection in one of our top ranking sports—meet Gustavo Stanzione, the hero of the rise of the “House of Stanzione.”

The epic of the czar of bootmaking starts in 1905. The morning of August 10 was just the beginning of another day for the people of New York, but it was the start of a new life in a new world for Gustavo Stanzione.

Upon arrival in this country Gustavo selected a suitable site for setting up his workshop—he started rolling in a tiny basement on 25th Street. Like the beginning of many things, the groundwork for fine bootmaking was a long and hard struggle because of the tough competition in this large and important field. But soon customers began to filter in here and there for walking shoes, riding boots, dancing shoes and even shoes for performing animals. With his work in circulation and the word-of-mouth advertising that his customers supplied, the business increased. Due to the competent craftsmanship displayed in the Stanzione product, orders began to pour in.

Early in their lives the sons of Stanzione learned what workmanship meant and how the product is judged only on its quality and not by the speed with which it is produced.

Then to the files of Stanzione came the names of the *elite*; the famous “400,” who were always in the habit of securing the best at any price. Gustavo and his sons, Dan, Joe, and Gus, jr., were ready and willing to comply. The Stanzione Empire was growing gradually and their dream was beginning to materialize.

Famous names began to arrive in person for fittings. Vanderbilts, Rockefellers, Astors and many others flocked to the tiny 25th Street shop. The great Norville Bapte and the unforgettable Charlotte, whose dazzling spirals entranced thousands of skating fans at Madison Square Garden in the fall of 1906, were also Stanzione clients. They brought many other notables from all walks of life, and one year Stanzione outfitted the entire United States Olympic team which had the great Irving Jaffe as its prize medal winner.

Then from such far off places as Norway, Sweden, Germany, Denmark and other countries came mail orders and foot measurements for the famed Stanzione brain child—the greatest skating boot made. Ice and roller skaters everywhere began to realize just what the value of a good boot meant, and with the rise of Stanzione came the improvement of the roller skating world. This amazing skating shoe became revered by all users, and all who have had the pleasure of skating on this “Wonder Boot” know what it meant to say “it seems to skate by itself; all you do is watch!”

Such skaters as Sonja Henie, Freddie Trenkler, Frick and Frack, The Bruises, Gloria Nord, and such famous amateurs among the rollers as Richard Button, Yvonne Sherman, Gretchen Merrill, Norman Latin, Margaret Wallace, Patricia Carrol, and the famous Dench and Stewart of Olympic fame were avid Stanzione users.

The tidal wave of customers was far too great for the tiny 25th Street shop, so the House of Stanzione relocated at 195 Columbus Avenue in uptown New York where even more notables were awakened to the fact that Stanzione was *the* bootmaker. After 12 years at the Columbus Avenue location, Gustavo decided to centralize his business and he moved to 50 West 56th Street where he continues his humble trade to this day with the assistance of his able sons, Dan, Joe and Gus, jr.

/ / /

Making boots for the particular skaters all over America is quite a job, but this amazing little man continues satisfying those

who desire the utmost accuracy without complaint and succeeds in producing a product of distinction.

Telegrams from many famous skating personages throughout the country occupy space atop the desk over which all orders are received and filled. All those who have come in contact with the master craftsmanship of Stanzione will bear witness to the fact that quality and perfection rule supreme in the House of Stanzione.

Always looking forward and ever watchful for new ideas, he remains at work into the wee hours of the morning and sometimes has to be forced by his sons to leave the shop to preserve his health. From the fitting stage to the last stitch, his ever-watchful eye controls the manufacture of the all-important skating boots. Coupled with the standing rule of accuracy, this makes the Stanzione product the most "looked after" shoe in existence. For if the completed boot does not pass the rigid requirements set down by the elder Stanzione, it must be remade with no questions asked.

When better boots are made Stanzione will be making them. He is the veritable Stradivarius of bootmaking, or, better still, Stradivarius was the Stanzione of violins. Joining those who share the delight that comes from the use of the Stanzione shoe, we salute this humble person, the master of his trade, Gustavo Stanzione.

Speed Skating -- "The Liveliest Phase of Roller Skating"

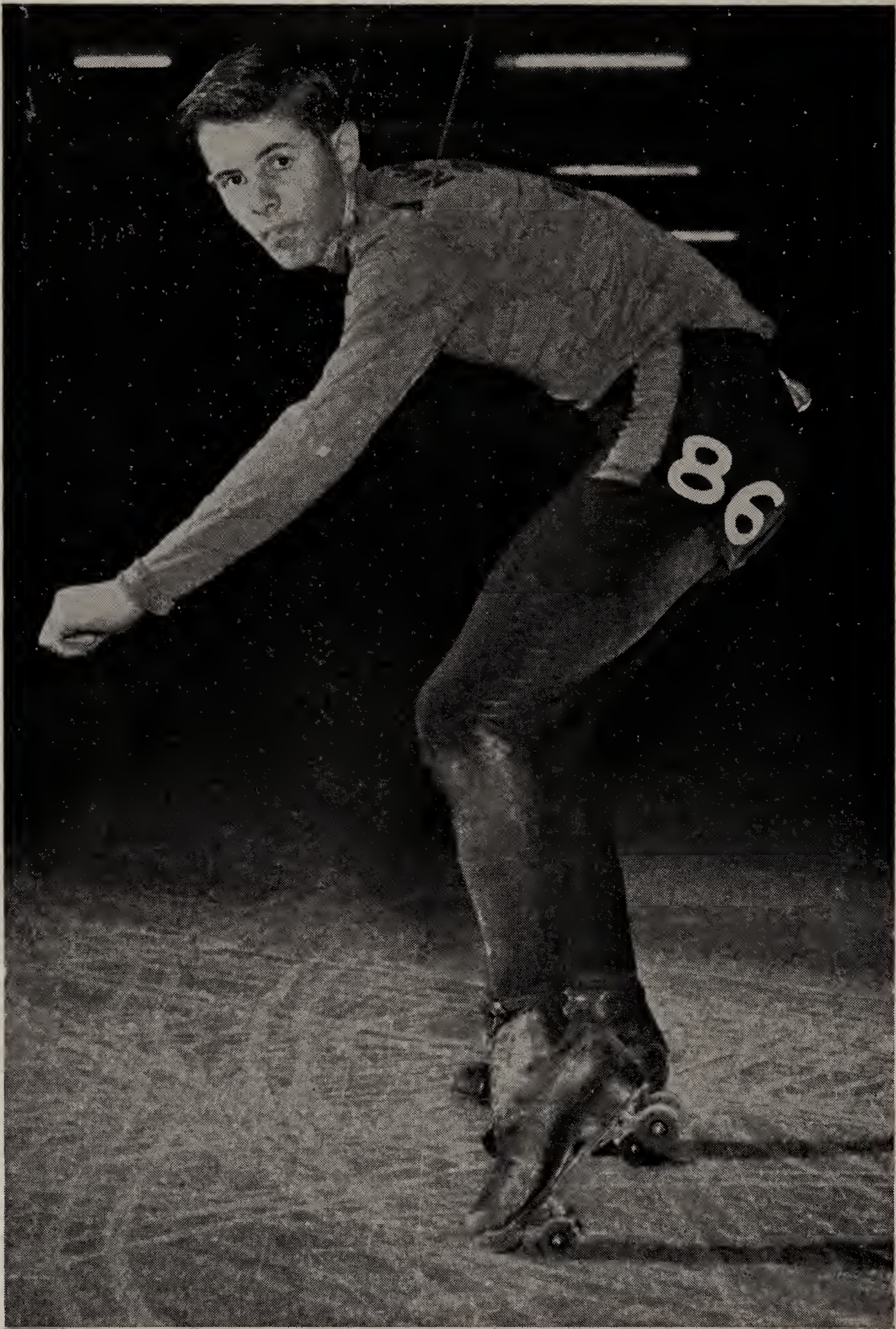
by Jack Edwards

Speed Skating Director for All America-on-Wheels
Skating Rinks

ITS INCEPTION

SINCE THE beginning of roller skating, racing has been one of its first attractive competitive phases. Although it has always been the stepchild of the sport it is the most closely contested—it is first over the line, judged by time.

To go back a few years, we have a vague picture. Long ago roller skating with no amateur and no supervision attached, was a rough and ready sport, and at times was even used to promote marathons, with no regard for competitor or spectator. Then came the era in which the amateur was becoming popular and an amateur body was organized to govern all phases of this sport. With this newly formed body, racing was given a fresh start with a new name, speed skating. For a while, it became very popular in most rinks, but due to the lack of close supervision, it again began to lose ground. Rules were made and broken and racers started to appear at rinks in all kinds of uniforms bearing advertisements of every sort on their jerseys, hats, etc. This alone kept it in the rough class, and during this period when championships were held, only a few contests in speed would be included and then only in the upper classes.



HERBERT PLUMP
1947 U. S. National Speed Champion, and representing the
America-on-Wheels Rinks, demonstrating the proper
starting position

Having spent most of my life in the skating business, as an amateur and professional and as a hobbyist, I was able to do a lot of research in the speed field. I always believed that some day racing would come into its own. Thus I could visualize the day some operator would have a chain of rinks, so one could operate a speed league in which the racing competitor could be kept racing month in and month out. While serving in 1946 as manager at the Twin City Arena in Elizabeth, New Jersey, I decided that this was the right time to promote real racing under my system of organized racing. I approached our general manager, William Schmitz, and sold him the idea. A progressive operator, always looking for better business, he gave me the go-ahead signal. It was then that I was appointed coach and racing director of all America-on-Wheels Arenas, thus starting what today is known as organized speed racing.

ITS SYSTEM AND TRAINING

FIRST, a league was set up to include all arenas in our chain. Racing was every two weeks around the circuit. This is what I called real competitive racing practice, as it is the only means of keeping the racer in top form, rather than have him start a couple of weeks before a championship as was the old custom. Within the league we called for close supervision, screening, seeding and equipping each applicant with eye-pleasing, standard uniforms. Thus under way and with plenty of advertising, we were all set to go, with an ever-catching slogan among skaters at all the rinks, "I'll see you at the races!"

TRAINING

LET'S look at the amateur applicant as he or she requests to join a racing team. Racing with A. O. W. is open to any member of a skating club located at every arena. The new member must first join this club which has a professional who handles all phases of skating. After one becomes a member and intends to race, the first thing required is that the member must register with the governing body and become a bona fide amateur skater. Then

members are told to report to the regular speed practice which in most rinks is held about twice a week.

Here applicants are carefully screened by the coach, who is a member of the team, to determine whether they can become good racers or if it is just a fancy on their part. If they show no possibilities, they are told so and time and money is saved by all concerned. For those who are accepted, a long, hard series of practices is prescribed which includes mile after mile of racing, the art of balancing, passing, fouling, foot work, starting, head-work and other tricks of the trade which one picks up during his racing life and which, combined, makes a winning race.

The contestant is advised about outside habits which might impair his or her physical ability, such as smoking, drinking, late hours, etc., which are very harmful to stamina—one of the main assets in speed racing. They are also told to do plenty of outdoor exercise, especially bicycle riding which is a factor in strengthening the legs. They are schooled in head work for quick thinking, maneuvering without hesitation and the art of balancing with the knees slightly bent. With all this in mind, one can, through steady training, become a good speed racer in a very short time, and then the contestant is ready for inter-rink racing.

Completing his training period, the new racer must purchase his own uniform which, in our system, is of standard design for all teams. These uniforms vary only in the name of the club the racer represents. He is then registered with the director of racing, with information as to name, address, birth date and place, amateur card number, class, etc., and a complete record of his training. Inter-rink racing records are kept in the rink main office and are available to all at any time.

INTER-RINK COMPETITION

INTER-RINK competition is arranged to take the speed racer from the September beginning of the season to the doorstep of state and national championships which are usually held in the Spring. All meets have about 14 events, ranging from the 440-yard to the 5-miler. No other speed events are scheduled than those run in

sanctioned competitions. The new recruit, who is in the Junior class or higher, must race in the novice events, which are of half-mile length. He must win or place second at least twice before he is allowed to enter events where he can score for his teams and himself. There is no scoring in novice events.

Most inter-rink racing is in the open class; this allows the younger racer to race with and against the seniors and thus give the up-and-coming racer knowledge and experience that will eventually make him qualified when he reaches the senior class.

POINT SYSTEM AND AWARDS

POINTS for racing are accumulated throughout the season, both by the team and the individual. These are based on a 5-3-2- for the first three winners in any event, except novice which is 4-4-0 or 8-8-0 yards. For the 1-mile and over, all events carry a 10-8-5-score. The teams score on the first places only, making it harder to get team points than individual points.

A beautiful speed racing challenge trophy is awarded to the team scoring the highest number of points, and along with this goes an option for the winning arena to hold both the opening meets and the final meets of each season. At the final meet, all competitors race in their class. The individuals who score the most points throughout the season are awarded handsome racing trophies for all firsts, seconds and thirds in both ladies and mens.

Medals in gold, silver and bronze likewise are given in these places and many local merchants give numerous gifts at the finals.

The winner of the 1947 speed racing trophy was the team from the Mt. Vernon Arena of Mt. Vernon, New York, The 1948 finals were held there on May 21, 1948.

Under the closed club sanction, the decisions of the judges are final and the competitor is taught to accept them as such. This tends to make good sportsmen out of all contestants and one takes his losses with his winnings.

EQUIPMENT

EACH club has its own equipment, which consists of stop watches, guns, flags, pylons and surveyed measured tracks. All A. O. W. tracks are of parabolic shape with from five to eight feet offsets. No track is less than 15 feet wide on the straightaways and 25 feet on the ends. All contestants wear their own uniforms, as do all officials. The lap cards are the same at all events, being part of the league's equipment. All meets are officiated by a referee, four judges, two timekeepers, a lap man, two scorers, a track man and an announcer.

THE VERSATILE SKATER OF TODAY

TODAY, unlike a few years back, there are few skaters who specialize in one phase. At America-On-Wheels, championships are won on the basis of the all-around champion, and all clubs teach *all* phases. Those who have not tried speed, why not become a versatile skater and try racing?

The amateur skater of today, more than ever before, has a chance to choose between two bodies who govern roller skating. Both are very good; one has taken its amateurs through a world congress and offers proficiency tests in speed; the other, so far, takes its amateurs through national competition without tests but has inter-rink competition in speed with the blessing of the Amateur Skating Union and the Amateur Athletic Union, affiliated with the International Body of the F. I. R. R.

TIPS FOR THE COMPETITIVE RACER

IN racing, as in other sports, there is only one way to become outstanding and that is through constant practice. To become an A-1 speedster, one must master the art of balancing, drive, stamina and pacing.

Always race in a straight line; never zigzag on the track.

When passing, always pass on the outside or in the right lane of the other racers. If you have to pass on the inside, be certain that you have ample room so you will not foul yourself or the other racer.

If you have a chance to pass on the corners, always try to pass on pylons two and four, but never on one and three. This applies to *all* parabolic tracks.

If you are in a tight squeeze at the corners, never jump a pylon.

Never at any time touch the other racer; always keep your arms and hands high when you come close to the other racer.

Avoid being the racer who is the target of disqualifications. Always remember, top sportsmanship is glory and it is always better to be a has-been than a never-was.

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How to Select a Roller Skate Shoe

by Julius H. Schroeder

IF YOU want to enjoy your skating, naturally your shoe is important! It is just as important as the floor, the music, the rollers and the mood you are in. If you don't seem to have as much fun on rollers today as you had the last time you skated, it may be due to any one of the above four factors. If it is caused by your shoes, you can easily eliminate that obstacle if you observe a few simple rules in buying your shoes.

First of all, buy the right size. Your skating shoe is usually one whole size smaller than your street shoe. If you wear a size 7 street shoe, you usually take a size 6 skating shoe. If you are not sure of your size, your salesman will gladly measure your foot with a Ritz measuring stick, the kind available in every shoe store. Be sure that the shoe is not too long, because if it is your foot will slip back and forth in it while you are skating and will prevent proper control of your rollers; nor should the shoe be too short. If you have a broad foot, don't insist on buying a "closed toe" model just because you think it looks better; take an "open toe" model which has more width and in which your toes almost touch the front. You'll have more fun skating, even if your narrow-footed friends think their shoes look better! You are going to use your shoes a long time and you are going to do a lot of skating in them, and not just wear them for the annual "Grand Ball."

Make sure the shoe fits tight around the heel; this is the most important difference between a street shoe and skating shoe. To

be a bit technical, your street shoes have to bend in the arch while you are walking, while your skating shoes do not bend—most of them have a steel arch to keep them from bending. Good skating shoes, as ski boots, have an entirely different shape from walking shoes; they must be rigid and hold your foot rigid. That's why good skating boots are constructed in the factory over specially made shoe lasts. In a good skating shoe, the heel counter should cling tightly to your foot after you have your shoe tightly laced. This tight fit in the heel keeps you from "wabbling" with every stroke and keeps your shoe skin-tight to your foot so that you have only the movements of your rollers to worry about. It eliminates the "double" slide of the roller on the floor and the foot in the shoe.

There is one more important difference between a street shoe and a good skate shoe, and that is your arch support or counter. Most people don't need an arch support in their street shoes, but if you want to become a good skater, you need a shoe with a long, strong counter to give your foot more support. So look for this feature in the shoe you want to buy.

1 1 1

Naturally, you want a good-looking shoe, but you'll be surprised to know that fashions in skating shoes differ widely in different sections of the country. For instance, white shoes for men are "the thing" in one part of the country and "no go" in others. White buck shoes are very much the style for the properly equipped Eastern girl; while the Western girl prefers smooth Elk—"easier to keep clean," she says. If she is tall and slim, she wants a very high boot; if she is on the short side, every good skate shop man will gladly cut off a strip from the top.

The price of shoes varies quite a bit, depending on the material used. Strong counters, fairly heavy and strong upper leather and thick leather soles are signs by which you can identify good shoes. As in everything else you buy, quality merchandise is higher priced than the popular brand. If you insist upon buying only the cheapest shoe, don't expect it to give the service of a made-to-order outfit. This much is certain—you will skate infinitely better in

better shoes; how much so you'll only find out after you have discarded the broken-down ones you have worn since you started skating and wear a new, well-fitting strong shoe along with your precision skates.

If you do figures, jump, spin or dance, good shoes are a "must" of your attire. You can't hold an edge, land a jump, or come out of a spin in proper form if you skate in "double motion" shoes.

Ask your skate-store man what to wear; he can tell you better than anyone else. He'll be glad to help you. He knows shoes and skates; he handles them every day and it is his business to fit you properly because he knows that you will enjoy skating more in well-fitting shoes, and that you'll come back more often.

Always Ahead of the Field!

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Costuming and Designing

by Walter Stedman

Brooks Costume Co.

FROM THE moment an idea is conceived in the mind of a producer, until a performer appears in the ice or roller rink with that idea in a tangible form, many people, from the artist who puts the idea on paper, to the seamstress who sews on the last hook, have contributed and lavished a wealth of artistic knowledge and technical skill to bring the idea to maturity.

The artist who brings the idea down to earth and imprisons it on paper in lovely colors is of course the most important person, but to convert his dream into reality requires the practical skill and knowledge of dyers, cutters, drapers and fitters.

Many factors must be considered in costuming the skater. A costume must not only be attractive to the eye, but it must be practical. The lavish parade costume of the Broadway show girl would be out of place on the rink where speed and intricate body movements require freedom of action. The skating costume must also be well and truly made of material that will stand up under very exacting conditions, and it is here that the practical knowledge and long experience of the professional costumer is required.

When the sketch is submitted to the costumer, intensive conferences are held to determine what material and trimmings are best suited for that particular costume or set of costumes. In designing for the skater, bold color combinations, striking and unusual lines, should be the keynote. Delicate or dainty embroi-

Roller Skating Dresses

by Margaret J. Sanders

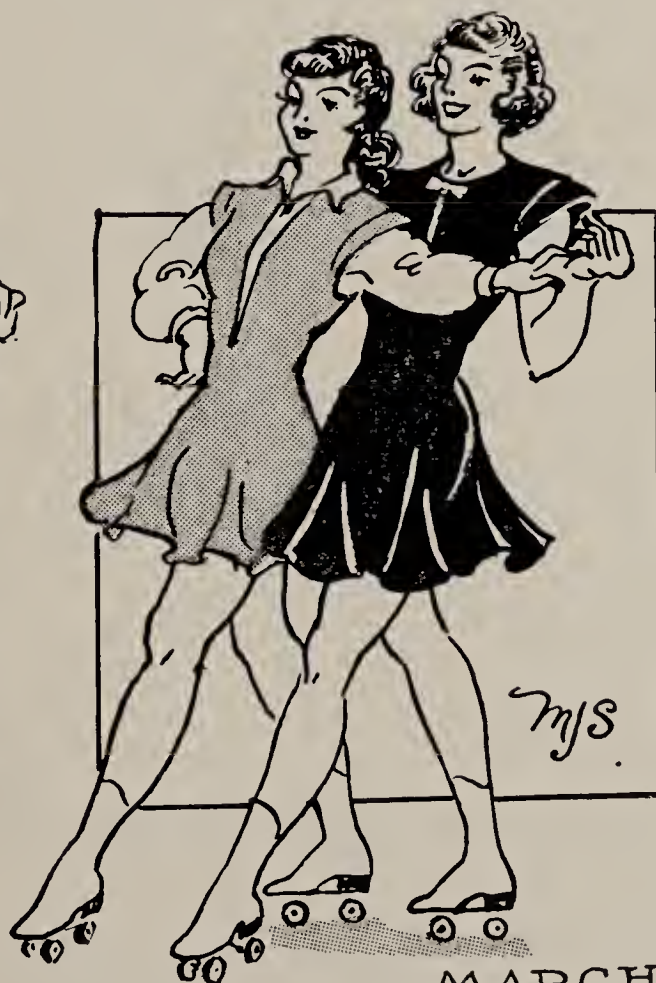
Month	Material	Style	Color	Neckline	Details
JANUARY	wool crepe	knife-pleated skirt	navy blue or plaid	standing white pique collar	initial embroidered in white
MARCH	corduroy	sleeveless jumper (6-gore skirt to be worn with or without a blouse)	deep rose; blouse cream or white	necklace pin	
MAY	rayon jersey	butterfly-pleated skirt	white	sweetheart	full sleeves
AUGUST	seersucker	circular skirt	yellow or orchid	square	trimmed with rickrack braid
OCTOBER	rayon crepe	godets in a gored skirt	medium blue with godets of lighter blue	deep V	short sleeves
DECEMBER	flannel	princess dress (6 pieces)	red	roll collar	novelty buttons

deries and trimmings mean little. Holed designs, either spangled or painted, are good. The use of specially-treated fabrics and spangles that glow and change color under ultra-violet lacquers are very effective.

When the material has been finally selected and dyed to match the artist's sketch, it is but a short step to the cutting and fitting by skilled drapers. Any spangling is done before the material is actually cut, the material being stretched on a frame.

First a preliminary pattern is made in muslin and fitted to the skater. When perfected, this pattern is transferred to the material selected, and expert spanglers with amazing rapidity fill in the designs with jewels and spangles. Final fittings are given when any adjustments are made; head-dresses fitted; and the costume then turned over to a finisher. Finally the dress parade where producer and designers sit in judgment, and with the approval of all, the skater is all set for opening night.

JANUARY



MARCH

MAY



AUGUST



OCTOBER



DECEMBER



Skating Program

1. All-skate
2. Couples
3. All-skate
4. Trio
5. All-skate
6. Games
7. All-skate
8. Specials: *Beginners' bronze dances, Glide waltz, Two-step promenade, Barn dance, Old-fashioned two-step, and Collegiate.*
9. All-skate
10. Trio
11. All-skate
12. Couples
13. All-skate
14. Dance step specials: *Advanced dances, Keats fox trot, Harris tango, Flirtation waltz, Tango barn dance, and Fourteen step*
15. All-skate
16. Couples
17. All-skate
18. Couples - Waltz
Style A, Style B, and Mohawk (Cutaway) waltz
19. All-skate
20. Last couples
21. Specials: *Final dance steps, Blues, Keats fox trot, Fourteen step, Continental waltz, Tango barn dance, and Flirtation waltz.*

Ice Versus Rollers

by E. P. von Gassner

Senior Figure Skating Professional, Rye Figure Skating
Club, Playland, Rye, New York

AFTER YEARS of serious observation regarding the close relationship of rollers to ice, I came to a definite conclusion that the method of teaching and skating on ice has decided advantages over present day roller skating. If ice methods would be accepted by the roller skaters, it would help them improve the accuracy, appearance and general advancement of the roller sport.

We on ice got away from the hit-and-miss method of those amateurs and professionals whose only rule is that they found it easy to do a certain figure a certain way, regardless of the fact that they skated similar figures of identical principles in an entirely different manner or position. The four eights (figures 1, 2, 3 and 4) are the basis of all skating. Your body positions and control for executing these figures should carry over for the entire eight tests. Skating must follow physical laws as closely as possible, using a system which permits the body to travel along the line of least resistance; that is, leaning on center gravity, counter-balanced by the centrifugal force. This principle alone should make clear to all skaters alike that to skate well, physical laws must be obeyed and the only way to obey them is to be able to control one's body.

Let's take my findings in chronological order:

- (1) All school figures and test systems have been adopted

from the ice. The roller bodies use the 8-test system; each test, by and large, is identical to ice.

(2) Free skating in its entirety has been adopted from ice.

(3) Dancing has all the ice dances with a few old roller dances included. Here again, the ice system has been followed.

I believe if the reader ponders a bit about the above comparisons, he will go along with a receptive mind to my findings.

(1) SCHOOL FIGURES

In ice skating, when taking a test or competing, the skater is required to make his own tracing (first print on clean ice) and to repeat his original tracing two to five more times. The roller skater is not required to make his original tracing, as he has an outline of a two-or three-lobe figure already painted on the floor. This is a tremendous help as it definitely outlines where the transverse and long axis lines are.

All who have studied skating are aware of the fact that any turn or any change of direction will happen on an axis line. Naturally, the skill and complete body control required for ice skating is lessened by at least 50% in roller skating. The word "tracing" is a misnomer for the roller skater because all he has is triple repetition.

To get an accurate triple repetition, you must have a uniform thrust and body rotation. You cannot have this accuracy by looking down at the line and endeavoring to follow it. If you do, chances are your skating hip will stick out, and you will be slightly off-balance, trying to steer with your foot, which will induce sub-curves and flats on your general outline.

(2) FREE SKATING

All body movements from your school figures should carry over into your free skating, possibly with a little more freedom. All school figures and dance steps find their way into a well-balanced free skating program, as connecting steps to various jumps, spins and leaps properly placed in the rink and fitted to music. Roller skaters do not associate school figures with free skating and dancing. Has anyone seen a pianist who disregarded his scales and finger exercises and still became proficient? This

is how important your school figures become, for the one and only reason that they give you practice in body-control, which you definitely need for all phases of skating.

(3) DANCING

In dance skating, the judges look for the same things on ice as on rollers, with the exception that in roller skating, when taking any dance test—bronze, silver, or gold—the skater always skates with a partner. In ice skating, the bronze dance test is the only test where you don't have to skate alone. The entire test is skated with a partner. In the silver, you dance with a partner and alone. In the gold you dance with a partner, alone, with a partner, and alone again.

You may question why the skater who takes the test on ice has to skate these dances alone, but it is a commonly known fact that a skater who has a good sense of rhythm and is able to stay on the beat can carry somebody through a test who is not quite so proficient in finding the beat. We have also found that when a skater has to skate alone, he is not able to stay on his pattern, nor do we find him, as a rule, as proficient in his execution of the various dance steps such as, Swing Mohawks, Mohawks in general, and Choctaws. The reason is that skaters think they can become good dancers without the practice of school figures. It is absolutely imperative that they are able to skate at least the first two tests. Otherwise, when they dance they are using their partners as a support. Consequently, they are skating flats, even though they may appear pleasing to the eye.

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I have to say this much for roller skating—the majority of roller skaters are better dancers than the ice skaters. This is due to the fact that they are standing on four wheels instead of on a thin blade. There is no happy medium on ice. The dancers are either very good or very bad.

I should like to relate some of my experiences teaching roller skaters. I have taught two groups of skaters for the past two summers. One group, after ten weeks of group instruction, once a week, produced fifteen skaters who have taken first, second and third tests. Out of this same group I have produced runner-ups

for the Junior National Pair Title and the runner-up for Novice Men's.

I bring out these facts to show the reaction of these skaters. None of them complained about a slippery floor after the type of instruction they received, inasmuch as they were well over their skates. The only time a skate will slip is when you are not over it.

I have worked with two well-known skaters (boys) on rollers and gave them ground work in ice methods on figures and free skating. I had the satisfaction to see the results of my teaching. Their free skating has improved tremendously. They can do an axle at any time and can be reasonably sure that, 9 out of 10, they will land securely. All their jumps were taken out of the hit-and-miss category. I wanted to see if the same boys could duplicate these feats on ice. When the winter season reopened, I started working with them on ice. The result was they both passed the first test. At the same time I teamed them up with two experienced girl skaters from the Rye Figure Skating Club. The net result is that one team won third place in the Middle-Atlantic Mixed Pairs and the other team became Runner-up at the Eastern State Junior Pair Championship. With the two pairs I was able to build a foursome that has great promise and at the present time they are the uncontested Four Champion of the Eastern State Meet.

It is my wish that the roller sport will grow to a greater extent than it has in the past and will find itself aligned with the big leagues in sports.



BILL and ELDORA BEST
AMERICA ON WHEELS
PROFESSIONALS

Music and Routine Making

by Bill and Eldora Best

MOST SKATERS who have had to compose a free style routine for competition or exhibitions have experienced difficulty in setting their skating to music so that the results would be satisfactory. The reason is that there is no clear understanding of the relationship of music to skating and no set method of achieving this goal that a beginner may use.

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Let us, for simplicity's sake, divide music into three divisions: set rhythm music, mood or attitude music, and story music. In any selection of music one or more types may appear and blend harmoniously.

We must first find what is to be done and then take inventory to see what we have to do it with. When using set rhythm music, our first consideration is keeping with the beat or metronome timing.

In mood music we must portray the attitude of the music; and, lastly, in story music, we must set a characterization to our skating that synchronizes with the theme.

Our working tools are in great variety. The body movement is of major importance, while the actual skating is secondary.

Planning a routine to set music is probably the easiest of routine work. The usual procedure is to make a floor plan or diagram which includes all your contents, such as spins, jumps,

novelty moves and footwork—spaced evenly, and not bunched, throughout the allotted time you must skate—making certain that all directions of travel are utilized. Skate this routine until it feels natural and then select your set rhythm music. It may be waltz, tango, or foxtrot, but the metronome timing must be even. The selection is usually based on ear appeal and arrangement. The length of the record must fall within the allotted time so that picking up the needle will not be necessary until the record is completed. After these items are taken care of, you are ready to try your ready-made routine to music. Upon the completion of many repetitions of the routine you may determine the number of counts per edge that feels the most natural to you. These counts are set on your diagram as a reference, to be consulted in times of mental blankness. As you proceed you will find that your music has phrases of eight, thirty-two, or sixty-four counts. It is helpful to try to coincide the phrases of your routine to the musical phrases, if possible, so that you are not only in metronome time but display a feeling for sequence of theme.

Mood music is composed with the intention of creating an atmosphere which depicts an attitude of joy, melancholy, storm, spring, death, love, etc. This type of music may be attached similarly to set rhythm by laying out the routine first, making certain, of course, that it is mechanically correct as to the grouping of highlights and other items, and then adjusting the body action to fit the mood. This means that if the music is powerful and deep, the edges used must be extended, plenty of deep knee action applied, all edges carried out to their completion by driving slowly and deliberately, climaxed by slowing up the body movement with a deepening of the edges. The main concern in skating to this type of music is to display the skater's ability to interpret the feeling of the mood. Using the same set routine, it is possible to depict storm music or extremely light music by the controlled use of body action. The same edges may be driven with a determined grinding effect or a light tripping action. Knee movement and pace of body motion are the main factors in interpreting without pantomime movements and without affecting the rate of travel.

For example, let us assume that you wish to interpret a piece of music related to a storm. As the storm increases we must deepen knee action, acquire more lean and drive and, as the lull after the storm arrives, soften all these effects. The tools we are able to use to interpret the music are knee action, lean, drive, and body movement. To explain them briefly, we will say that for heavy or deep music which has a solid feeling, we increase knee action and lean on all edges and drive with full power strokes that are completed and not chopped off. Lengthen all edges to completion and slow up the body action, such as arm, leg and head movement.

To interpret light music, we lessen and quicken knee action, skate taller, drive with a lighter and more racy motion, cut down length of edges slightly and increase the speed of body movements.

Next is story music, which is usually the most interesting but also the most difficult to work out. Special means have been devised to simplify the laying of a routine to this type of music. This music could contain a set rhythm, telling a story with mood music as an underlying base or background. To make it more simple, it is wise to know the story and familiarize yourself with the music. If this type of music is followed faithfully, it will automatically pace your routine for you. Just as a novel is written, the theme and characters are introduced, the plot unfolds, a climax is reached, and then the ending. So would it be if you were to follow the theme of a well-composed piece of music. You would have a well-paced and planned routine, using no conscious effort of your own in the composition—just in its interpretation.

A method has been devised to set story music down on paper so that each part may be seen in relationship to the whole. This graphing, as it is called, permits a better understanding of the music and gives you something concrete to work with.

The purpose of the graph is to fix the relative high and low points of the music at different levels of intensity, coinciding with the actual time involved. Most story or mood music rises and

falls in a regular or irregular pattern, and by setting a method of determining this rise with the fall, using a time-table arrangement, we may form a graph of the music.

To make a graph, first draw a line on a sheet of paper about ten or twelve inches long. Next, calibrate this line into five-second intervals consuming the length of the music when played at 78 r.p.m. on a turntable. For example, if this line is divided into 24 equal parts it will be scaled for a two-minute record. We call this line the time scale. Below and parallel, draw three more lines the same length, about a quarter inch apart. These three lines are called the intensity scale. The top line of the intensity scale is labeled *high*, the second, *medium*, and the bottom line, *low*.

Extend the time scale markings through the intensity scale and it will therefore be calibrated for time.

The next step is to set the music on this graph, in the following manner: Start the record at 78 r.p.m. and follow with a stop watch. If the music starts low and quiet, the line you are tracing on this graph will be near the low line. As the seconds keep ticking off on the watch, follow across the coinciding time scale marks. As the intensity of the music rises, your line will naturally rise. Keep this up until the record is completed. Now you will notice that the line you have just scribed will be a fluctuating facsimile of the music.

The next step is to listen again to the music while following the graph and pick out suitable spin points, jump accents, accented move portions and glide spots—calibrating intensity to body movements, as we have already discussed. The spots are marked on the graph as reference points. Compose a list of various moves, jumps, spins, etc., you are capable of executing and fit them into corresponding marked spots in the graph. Fill in-between portions with suitable footwork, such as driving, soft, zestful, or static, depending on whether your graph line is ascending or descending, to accentuate high lights already placed.

After the contents are sorted out and have their allotted places on the graph, diagram direction of travel on paper to make sure that the program is interesting. Do not have too much rinkwise

travel. Break it up with plenty of diagonals across the floor. Figure eights covering the rink and an assortment of quick changes of direction, known as reversing the field, are very much in order. Memorize this routine and learn to skate it even without music and, when able to execute it easily and naturally, skate it to music. Probably a slight shifting of edges from here to there will be necessary and perhaps a spin will be four seconds ahead of time. By repeated performance and consultation to music and graph these misjudgments may be corrected.

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Very little research has been done on this subject, but through trial and error it has been noted that a novice skater using this method at least has something concrete to grasp instead of a host of vague suggestions as to how a routine is made to music. Graph making is especially recommended for skaters who have only a limited time to use the actual skating surface. Most of the rough layout may be done on the graph. This method is only a skeleton procedure to start a skater off and as more experience is acquired by the skater a graph will probably be unnecessary, but nevertheless similar methods will be employed subconsciously.

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313 WEST 35TH ST. NEW YORK 1, N. Y.

Skatana

by Roland C. Geist

Amateur skating instructor, Newtown High School, New York

Secretary of the College Skating Club of New York

Author of *Bicycling as a Hobby* and *Hiking, Camping and Mountaineering*

SKATANA is my coined word for skates and all items pertaining to the sport of both ice and roller skating. It is the hobby of collecting old skates, books, prints, photographs, etc., which is both interesting and profitable. It is a natural desire of most people to collect things. To be a complete sport lover of skating or anything else, one should enjoy it physically and then obtain a thorough knowledge by a study of the background of the pastime by means of books, prints and photographs.

The collection of postage stamps is probably the world's greatest indoor hobby, enjoyed by the King of England and our late President Roosevelt, and now the skate bag sticker collectors are building up a unique new hobby.

For information regarding the aims, rules of trading, etc., and convention dates of the newly formed Universal Roller Skating Sticker Exchange, write to Joseph Devonshire, 441 West 47th Street, New York, N. Y.

The trading of stickers, like the trading of postage stamps, will be an interesting way of getting acquainted with fellow collectors and obtaining the desired labels. Recently a book dealer in

New York had quite a collection of roller skate stickers for sale, all new, from various sections of the United States, for the moderate price of \$2—a fine start for a collection. Another way to obtain stickers is to visit the various rinks and obtain a sticker as a souvenir of your trip. A roller rink in Colorado Springs had a collection of hundreds of these labels pasted on its walls, and it made a most attractive exhibit.

As this sticker hobby grows, albums (like postage stamp albums) will be printed with spaces to stick in labels from every rink in the United States and foreign countries. Then a catalog should be printed giving the market price of each sticker, condition, rarity, etc. This will end unfair trading disputes which are coming out in print now and then.

The collection of old roller and ice skates requires quite some space, but is fascinating. Some years ago there was on exhibit at the Center Theatre in New York a collection of some 500-odd ice skates. The late Irving Brokaw had a magnificent collection of ice skates that was exhibited at the Gay Blades Rink in New York. Old three-wheel and two-wheel skates and the automobile skates, so fashionable at the turn of the century, are rare collectors' items. Some of these may be seen at the City of New York Museum, Bear Mountain Museum and at various roller rinks.

I have purchased old roller and ice skates from antique dealers on Third Avenue in New York. They are priced from a dollar to fifty dollars for rare old Plimpton roller skates. As the years go by these old skates become more rare and thereby increase in value. A collector may have the thrill of exhibiting the old blades and rollers at a hobby show and win a blue ribbon or money prize. (The author's complete Skatana exhibit at the 1948 American Hobby Show won the Special Blue Ribbon Award.)

Next to stickers, the most popular collector's items are probably old publications. A complete list of skating books published during 1890 to 1912 is given in the *International Bibliography of Sport*, by C. M. Van Stockum, published in 1914 by Dodd and Livingston, New York. This key book is out of print but may be obtained at most large city libraries. It is a "must" for the book

collector. Listed are 8 English books on roller skating; 7 in German, 3 in French and 1 in Dutch. They are listed "Roller Skating," "Rollschuhlaufen," "Patinage à Roulettes" and "Rollschaatsenrijden." The oldest book on ice skating is said to be *Frostiana*, published in 1814. Old roller skating volumes are rare. The oldest book the writer has seen is *The Champion Skate Book or Roller Skating Guide*, published in 1884 in New York City by the Popular Publishing Company. It contains a picture of the largest roller skating rink in the world, containing 70,000 square feet of surface. Some interesting chapter headings are: "The Art of Roller Skating," "How to Skate," "Plain Backward Movement," "Inside Edge Roll Forward," "Fancy Skating," "Serpentines," "The Figure Three," "Changes of Edge," "The Spread Eagle," "The Locomotive," "Toe Steps," "Spins," "One Foot," "The Philadelphia Twist," "The Mercury," "Combination Movements," "The Eight by Eight Persons," "General Remarks," with the closing "Equilibrium Is Everything."

In 1905, *The Poetry of Skating* was published by Watts and Co., London, a collection of verses by Edgar Wood Syers. It was dedicated to "Her Grace, the Dutchess of Bedford, a patron of English Skating." The poems start with an ice poem of Tasso, dated 1581, and end with several selections by Syers: "Verses on the Praise of Skating" and "To My Ladies' Skates." Another interesting English volume is *The Text Book of Roller Skating* by G. S. Monohan, also known as "The Great Monohan." It was published about 1908 by Health and Strength, London. It gives the first principles of roller skating, starting, turning, sculling, Dutch rolls, the picket fence and step dancing. Under advanced skating, are listed the spread eagle, the corkscrew, the giant stride, steeple chasing on roller skates (jumping over three chairs), the fire hat, the express train, threading the forest or candle maze. It ends with the rules for roller championships and an advertisement of the Richardson U. S. A. roller skate for sale by J. C. Plimpton and Company of Liverpool. Modern books on roller skating may be purchased at any book or department store.

Start your collection with Martin, Traub and the first edition of
THE INTERNATIONAL ROLLER SKATING GUIDE.

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Old and new programs of roller events are interesting for all collectors. Both amateur and professional show programs may be kept in snap binders that do not require punched holes and protect the edges. Magazines such as the *American Roller Skater*, *America on Wheels*, etc., should also be kept in binders for careful preservation. Torn and soiled programs and magazines bring lower resale prices and are poor for exhibit purposes. Second-hand book stores sell these items from time to time.

The College Skating Club's collection of roller skating song sheets numbers but 16. My research indicates that not many roller skating songs have been written, as compared with ice skating. The oldest in the valuable collection is *The Skater's Waltz* by Emil Waldteufel, published in 1897 by W. A. Evans and Brother, Boston, Massachusetts. The cover shows a lady with long skirts (the old and new look) holding to her gentleman partner wearing a Prince Albert coat, striped trousers and a black derby hat (like a Wall Street broker of yesteryear). The selection is without words and is also known as *Les Patineurs*. Another old sheet is *Skating on the Rink*, a comic song written by Frank Green with music by Alfred Lee, published in London by C. Sheard about 1890. The chorus runs:

*Whilst skating on the Rink
I did not dare to wink
To sneeze or frown or
I fell down
Whilst skating on the Rink*

The last popular roller song in the lot is *Roller Skating on a Rainbow*, words and music by Billy Rose for his lovely Eleanor Holm.

A complete list follows:

The Skater's Waltz by Emil Waldteufel; about 1897, W. A. Evans.

Skating on the Rink by Green and Lee; about 1890, C. Sheard.
Queen of the Rink March by Alfred W. Sweet; 1885, White Smith and Co., Boston.

Roll Me Around on the Rollers by J. E. Dempsey; 1897, Welch-Wilsky, Philadelphia.

Take Me on the Rollers by Gilmore and Long; 1906, Leo Feist, New York.

Come Take a Skate With Me by Browne and Edwards; 1906, Gus Edwards, New York.

Come Roller Skating With Me by Bunce and Martin; 1906 Liberty, New York.

The Skating Rink Girl by Angeles and Grant; 1907; Woodward and Co., New York.

Roller Skating by Leo W. Wright; 1906, Globe Music Co, Philadelphia.

Roll Around by Smith and Hoffman; 1907, M. Witmark, New York

We Won't Go Home Until Morning, Bill, by Mahoney and Gumble; 1908, Remick, New York.

Roll on the Rollaway (The New Roller Skating Craze) by Brown and Lewis; 1908, Frank Root, New York.

As They Glide Around (skating waltz song) by Boyd and Pierson; Columbia Music Co., Washington, D. C.

The Skating Waltzes by Charles K. Harris; 1925, Charles Harris, New York. (*This famous song introduced Earle Reynolds and Nellie Donegan, the world champion skaters and dancers, then appearing at the Winter Garden in New York.*)

Rollin' on Our Roller Skates by Washington and Wrubel; 1933, Leo Feist, New York.

Roller Skating on a Rainbow by Billy Rose, etc., 1939 (introduced at Billy Rose's Aquacade at the New York World's Fair), Bregman, Vocco and Conn, Inc., New York.

For the music sheet collector, a complete list of roller skating

songs published in the United States is available at the Library of Congress, Music Section, Washington, D. C.

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Autographed skating stars' photographs are much in demand by the young crowd of skaters. One Newtown High School Skating Club member has a collection of over 50 famous ice and roller skaters. Start the collection with Sonja Henie and Gloria Nord. The writer saw Miss Nord enjoying ice dancing at the Iceland Rink in New York a few years ago, but she had left before it was possible to obtain the much desired autographed picture. The popular 8 x 10 inch photos may be bought at second hand book stores, or by asking the stars directly, or by mail to the club or show where the star is appearing. There are two specialty shops in New York that make a business of selling photographs of famous skaters, movie stars, athletes, etc., from 25 cents to 50 cents for an 8 x 10 inch glossy print.

Probably the least expensive item for skate collectors are newspaper clippings which may be pasted into a scrap book. New York skaters may start by clipping the twice-weekly (Tuesdays and Thursdays) "Skating" column by Bill Love in the *New York Journal-American*. A large 11 x 15 inch scrap book may be purchased for 10 or 20 cents, to hold several month's clippings. A New York bookstore sold such a scrap book recently for \$10; it probably only cost a dollar to produce. The Newtown Skating Club has a book of clippings about its members, which is in turn, the history of the club.

Old roller skating prints are rare. The Currier and Ives catalog lists ice skating lithographs; the famous "Skating in Central Park" scene is listed at \$500. Roller skating, being a more recent sport than ice skating, it seems that the old European masters did not paint roller skating scenes. The picture of Jackson Haines in opera costume, wearing his famous rollers, is probably the outstanding roller skating picture of olden days. The Museum of the City of New York has a fine painting of a large roller rink in New York about 1880.

Felt and chenille skating club emblems may be collected for exhibits as well as uniforms. Maybe Sonja Henie and Gloria Nord will donate their lavish costumes to the Smithsonian Institution in Washington to be placed alongside the famous costumes of the wives of the presidents of the United States. Quite a contrast between Martha Washington's simple gown and the costumes of the two golden girls of skating!

Skating medals and trophies are items prized by all collectors. The College Skating Club of New York is the proud possessor of the 1885 silver roller championship belt buckle won by Howard Starrett of the Palace Rink (now the Brooklyn Ice Palace).

Recently a New York antique dealer sold a collection of 50 roller and ice skating medals of bronze, gold and silver for over a hundred dollars. The author just missed buying this "find." Collectors, looking for these items, should visit the dealers and leave their names and phone numbers for notification when such rarities are on the market.

Glass and chinaware novelties such as skating figurines are much sought after by art collectors. Old Dutch plates with hand painted skaters and skating scenes are rare.

Roller skating trade cards were very popular at the turn of the century. The writer has managed to collect a few dozen. Some are comics, showing roller skaters hitting posts in the rink. On the reverse sides are advertisements by the local grocer, tailor or dry goods shop. They sell from 10 cents to a dollar each, depending upon size, condition, name of shop, etc.

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Government figures show that there are about three times as many roller skaters as ice skaters in the United States but for Skatana collectors there is more ice skating material available. Both are grand sports. Enjoy them both, at the rink and at home, examining old skates books, pictures, stickers, and what not.

Start That Trading Today!

by Frank Svec

Universal Roller Skating Sticker Exchange

A HOBBY with interest next to that of stamp collecting is roller rink sticker collecting and trading. Inasmuch as roller skating is the number one public participation sport and there are approximately 3,000 roller rinks in the United States alone, with 100 in Canada, 125 in Great Britain and several in Alaska, Hawaii, Australia, New Zealand, Switzerland, Spain and France, and ninety percent of these rinks issue one or more stickers, no doubt a great many roller skaters have received and saved rink stickers. They are the collectors. As for the trading, there has been a considerable amount going on, but in no way equal to the collecting hobby.

Many collectors have been satisfied with going skating at different rinks, obtaining a sticker here and there and filing them in some particular way, or no way at all. They were not interested enough to expand their collection by trading, or they did not realize it was possible to make the acquaintance of collectors in other parts of their state or county to correspond and trade with them. Until last year, trading of rink stickers was a haphazard hobby. A non-profit organization was started nationwide last year to coordinate these traders, to expand collecting and trading and to acquaint new persons with this fascinating pastime.

The organization is called the Universal Roller Skating Sticker Exchange, identified by the initials, URSSE. Its first con-

vention was held in 1948 in New York, the first week in October. At this meeting were collectors and traders from eight states as far west as Illinois and as far south as Alabama. Membership included fans from twenty states. During the convention it was decided to define trading as pertaining to rink stickers, to state the purpose of the organization, to have the secretary's office act as a central agency, to appoint vice-presidents to act as delegates-at-large to stir up interest in trading, and at the same time encourage rinks in their neighborhood to print and distribute stickers. With just a few months gone by, wonderful results have already been attained. The next convention will be held in October, 1949, in Chicago.

As the skater knows, roller rinks have numerous media for advertising, besides stickers. Many of them use post cards, calling cards, programs, match book covers, felt emblems and pencils. Some of the rinks also put out special stickers, pushing a local or national championship contest, special weekly nights or affairs. Personal stickers have even been made up by collectors and traders. Special stickers have been printed by clubs and associations. Through the national exchange, however, only rink stickers will be counted as trading material.



LET'S start from the beginning. Say there are a number of collectors who have been getting a sticker here and there at the different rinks they have been attending, and are now interested in starting a larger collection and want to trade.

First, they should continue to attend and skate at as many rinks as possible. When they ask for stickers from now on, they should ask for more than one. Most rink managers or operators will gladly give several if the skaters will explain why they want them. After the collector has a number of extras, say 40 or 50 stickers, he can start to look for correspondents and traders—and and join the URSSE. Upon joining, the trader will immediately receive a list of names of all members. This list will include names from all over the United States and Canada. After examin-

ing the list, the member should pick out the persons with whom he wants to trade.

In the meantime, a small rubber stamp, with the trader's name and address, is obtained to imprint the back of the stickers the trader intends to send out. This will prevent the particular sticker from being returned, and it also helps to advertise the trader's name among new enthusiasts. Next, write a short letter of introduction and enclose some extra stickers. Some traders send 5, many send 10. If you have a fair supply of stickers, send 10. In the first letter if supplies of stickers are limited, it is permissible to send all of one kind or several of one kind. However, as the trader corresponds several times, a variety should be sent out. As a member of the URRSE, don't forget to count only the stickers put out by the rinks. Any other stickers should be sent along as extras. If you happen to have a personal sticker of your own, or one made by a particular trader, or a club sticker, and you want your trader friend to have it, enclose it as the sixth or eleventh item. Don't expect one in return.

Second, what to collect. As a number of rinks put out many items, it is up to the individual to save what he wants, or is most interested in. Most collectors trade rink stickers and may specialize in, say, felt emblems or post cards or dance programs. Many rinks put out several rink stickers. They may be the same design, in different colors, or they may be of many designs. Some rinks are known to have ten or fifteen stickers of different types in circulation.

Third, how to catalogue. This, again, is up to the individual. There are printed directories on the market. As the stickers are received, the names of the rinks are checked off in the directory. As the collection grows, the directory will enable him to ask for a particular sticker needed to complete a city or state.

Then to the filing. One way is to just paste the stickers in an album as they are received. This only enables the collector to keep them together. He will be unable to pick out any particular stickers unless he happens to just know where it is in the album.

Another form of cataloguing: as the stickers are received they are pasted in the album in the same manner, but are numbered. A separate, small reference book is kept up to date, filed by states. If sticker number one pasted in the album happens to come from New York City, it is marked number 1. In the reference book, under New York State, the rink name is listed, the number of the sticker is marked and also the corresponding page number of the album. In this way, after several hundred stickers are collected, it is very easy to find any particular sticker.

Another form of sorting, is to classify your album by state. No other reference book is kept except the rink directory. When a sticker is wanted, a check of the directory will tell whether or not the collector has it, and if he has, all he has to do is check through that state only in the album. In this manner sections can be kept for post cards, emblems, programs, club stickers, and miscellaneous items.

In filing, the individual can use his own ideas and probably make up a very novel album.

In checking through the stickers, prior to filing in the album, the trader should check them carefully, as there are a number of stickers that appear to be the same but have different rink names and addresses imprinted. This is so because several companies print stickers using a stock design and merely imprint the rink's advertising copy in place. In this way the cost of stickers to the rink is fairly inexpensive; there really is no reason why every rink does not distribute a sticker.

Many times it is impossible for a trader to obtain enough stickers to send to his friends. The next best way to obtain a supply is to write to the rink direct. Enclose a letter of introduction and ask for several of the rink's stickers. If possible, add one or two of your home rink labels, but in all cases send along a stamped, self-addressed envelope. It is enough to ask the rink operator to mail his stickers without expecting him to pay postage as well. However, in trading with a fellow collector, it is not necessary to send postage.

At all times, acknowledge a letter from an interested person.

If unable to trade for any reason, drop the sender a line telling him so, and if stickers were enclosed return them.

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Anyone seeking additional sticker collecting information should communicate with the URSSE Secretary, 441 West 47th Street, New York. He will forward information and membership application blanks.

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LIKE EVERY segment of the amusement business, roller skating has lost from 20% to 30% of its previous season's business, and, like every progressive business man, operators are looking for any angle which would tend to bring business back to, and above, its former level. Smart operators, 11% of them, to be exact, have already discovered that coin machine arcades, vending machines and automatic merchandising machines are a major answer to their financial problems.

In our national survey we have discovered that 11% of the operators have installed from 15 to 30 machines in the recreation, practice and rest rooms of their roller skating rinks, netting them 23% to 30% in additional revenue. Of the other 89%, 87% stated that they are definitely interested in arcade and merchandising machines of all kinds.

One of the leading roller rink operators in the country is Carl F. Trippe, who operates a chain of roller rinks in St. Louis, as well as a coin machine distributing and operating firm. His distributing company installs and services the machines on a 50% commission basis. If a rink is capable of handling 30 or more machines, the operating firm pays the salary of a cashier and a mechanic, and gives the location a 25% commission. Mr. Trippe recommends installations by coin machine operators rather than house operation, as maintenance of equipment by a specialist is an important factor and leaves the location owner free to devote all his time to his business. He also suggests using machines of

the heavier type, because damage may be done to light equipment by skaters with uncertain footing. A further suggestion is to equip these arcades with machines having appeal for each sex; he points out that fortune-telling and horoscope equipment is especially popular with the feminine trade.

Victor Brown, a past president of the Roller Skating Rink Operators of America, also knows the money-raising values of arcade machines, having installed quite a few next to the snack bar of his Dreamland Roller Rink in Newark, New Jersey.



Many rink operators and concessionaires are also discovering the benefits, in money and labor-savings, of automatic merchandising machines, especially in the soft drink, candy and cigarette line. Try to visualize, for example, the savings in one week in bottle breakage, labor savings and greater profits from an automatic soft drink machine. Multiply this by an average 40 weeks of the year operation by as many different machines as your location and trade could handle, and you have but a faint idea of the additional profits appearing in black ink in your record books.

There are so many different types of machines to fit every location and demand that the operator will have little trouble in obtaining exactly what his needs require. However, we would suggest that for best results and cooperation, consult our Trade Directory Listing. The listed firms have been most cooperative.

Also, if you are in the need of any additional information or assistance in establishing this profitable sideline, do not hesitate to query us. We are neighbors of most of the automatic machine organizations, and we will be glad to assist you in the solution of any of your problems.

Benefit Nights

For Clubs, Churches, Organizations, etc.

AS THE continuous need for increasing profits and creating more business—due to higher costs of material and labor—goes on, more and more rinks are finding that “special skating nights” are helping to replenish their coffers. Through the sales of “batch” tickets (50, 75, 100, 200, etc.), plus their regular skating customers, these rinks are creating good will, better social relations in their community, and building a group of potential skaters for their future business. These nights are also a source of added income for the church or organization sponsoring the “special skating sessions.”

Another type of “special nights” is “contest night” with a different dance contest scheduled each week. The prizes for the winners can be obtained at cost price, or even for nothing through a one-minute advertisement mentioning the local merchant contributing the prize.

There are also various other money-raising opportunities which smart operators are beginning to cash in on. In Emil Lence's Eastern Parkway Rink, in Brooklyn, dancing draws in hundreds of patrons more than if the session were devoted to roller skating alone. In 1948, he found a weekly boxing session to be a big draw. Charles Ludwig, operator of Iowa's Parkview Roller Palace, believes that plenty of professional acts will bring out more customers, and backs his policy with cold cash whenever he can obtain the acts.

Then there are the ever-popular beauty contests which can also get you plenty of free newspaper publicity. They are one of the more popular customer-drawing appeals, since they appeal to everyone, of every age. Last but not least, there is "surprise night," which can be any number of things. Back in December, 1946, when most operators were faced with the problem of where to find their next lump of coal, one ingenious operator, Fred Perry, manager of Michigan's Palomar Roller Gardens, bucked the shortage with an Eskimo skating party. It proved a box-office bonanza. All heat throughout the building, except for the office and skate room, was turned off, and the skaters were asked to come in mittens, sweaters, scarfs, woolies, etc. As an added attraction, hot coffee and doughnuts were served. Aside from saving much needed coal, Perry states, "we more than doubled the usual attendance, and had many requests for a repeat performance."

With all these "special nights" to choose from, we believe that 1949-1950 will see skating profits and attendance soar to its highest pyramids.

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Days of Our Year -- Promotions for Operators

OPERATORS WILL find the following list of "special" days and weeks of great value in enabling them to tie up their promotional advertising with the national observance of these occasions.

These special dates are sponsored by trade associations, manufacturers, clubs, cultural organizations, and other groups. Interest in the events and in the practice of observing them is greater today than ever before, and these organizations will gladly work with you in making your "special" dates successful ones.

January 14-24: Large Size Week. Chain Store Age, New York (free pass to every one whose shoe is over a certain specified size).

January 17-23: Annual Thrift Week. National Thrift Committee, Inc. Chicago 1, Illinois (sell batch tickets, monthly reduction tickets, etc.).

January 22-29: National Crochet Week. National Needlecraft Bureau, Inc., New York 16, N. Y. (prize to best crocheted costumes).

January 30-February 6: National Youth Week. International Council of Religious Education, Chicago 2, Illinois (special promotions for the young skater).

February 12: Boy Scout Week. Boy Scouts of America, New York 16, N. Y. (half-price to all Boy Scouts in uniform).

February 18: National Hot Tea Week. Tea Bureau Inc. of

N. Y. (invite all parents in for tea and cookies to see how and what their children are learning).

February 12-22: Americanism Week. U. S. Chamber of Commerce, Tulsa, Oklahoma (hold grand marches, give flags to the junior groups, etc.).

February 13-19: National Crime Prevention Week. National Exchange Club, Toledo 4, Ohio (play up clean sport of roller skating in keeping children off the streets).

February 19-26: National Sew and Save Week. National Needlecraft Bureau, New York 16, N. Y. (prizes for best originality in home sewn costumes).

March 4-12: Nationally Advertised Brands Week. *Chain Store Age* (play-up, and displays of, national skates, wheels, etc.).

March 12: Girl Scout Birthday. Girl Scouts, Inc., New York, N. Y. (half-price for all Girl Scouts in uniform).

March 14-19: National Hobby Week. Hobby Guild of America, New York, N. Y. (give prizes for hobbies to be displayed in lobby or club room of rink).

April 1-18: National Laugh Week. Humor Business Publishing Co., New York, 16, N. Y. (display on bulletin board of best cartoons, and jokes, with prizes for the best).

April 22-28: National Coin Week. American Numismatic Association, Wichita 1, Kansas (invite skaters to submit coin collections for display, etc.).

April 30-*May* 7: Boys and Girls Week. National Boys and Girls Week Committee, Chicago, Illinois (special events and prizes).

May 8: Mother's Day. National Committee on the Observance of Mother's Day, Inc. New York, N. Y. (invite all mother's accompanied by skaters, free of charge, and give them each a flower).

May 18: I Am an American Day. Presidential Proclamation (special patriotic show put on by local skating club—Marches, etc.).

May 21-28: Foot Health Week. National Association of Chiropodists, Washington, D. C. (tie-in with health of feet by roller skating).

June 13-19: Father and Son Week. National Fathers' Day Committee, New York, N. Y. (invite all fathers, free of charge, when accompanied by son, first 20 fathers receive bow ties).

August 7: Friendship Day. Hall Brothers, Kansas City 10, Missouri (special games, Meet Your Neighbor, etc.).

September 26-October 1: National Sweater Week. Knitted Outerwear Foundation, New York, N. Y. (prizes for best sweater worn by girl skater, hold event on slowest day).

October 9: Grandmothers' Day. Grandmother's Club of Chicago, Illinois (free flower and admission to all Grandmothers).

October 16: Sweetest Day. Sweetest Day Committee, New York 19, N. Y. (chocolate box given to girl winners of games).

October 23-29: Better Parenthood Week. *Parents' Magazine*. (invite parents in free to see what their children can accomplish in rinks).

November 1-7: American Art Week. American Artists Professional League, Inc, New York, N. Y. (invite skaters to submit drawings and paintings with skating motif).

December 1-December 7: National Roller Skating Week. *International Roller Skating Guide*, 152 West 42nd Street. New York 19, N. Y.

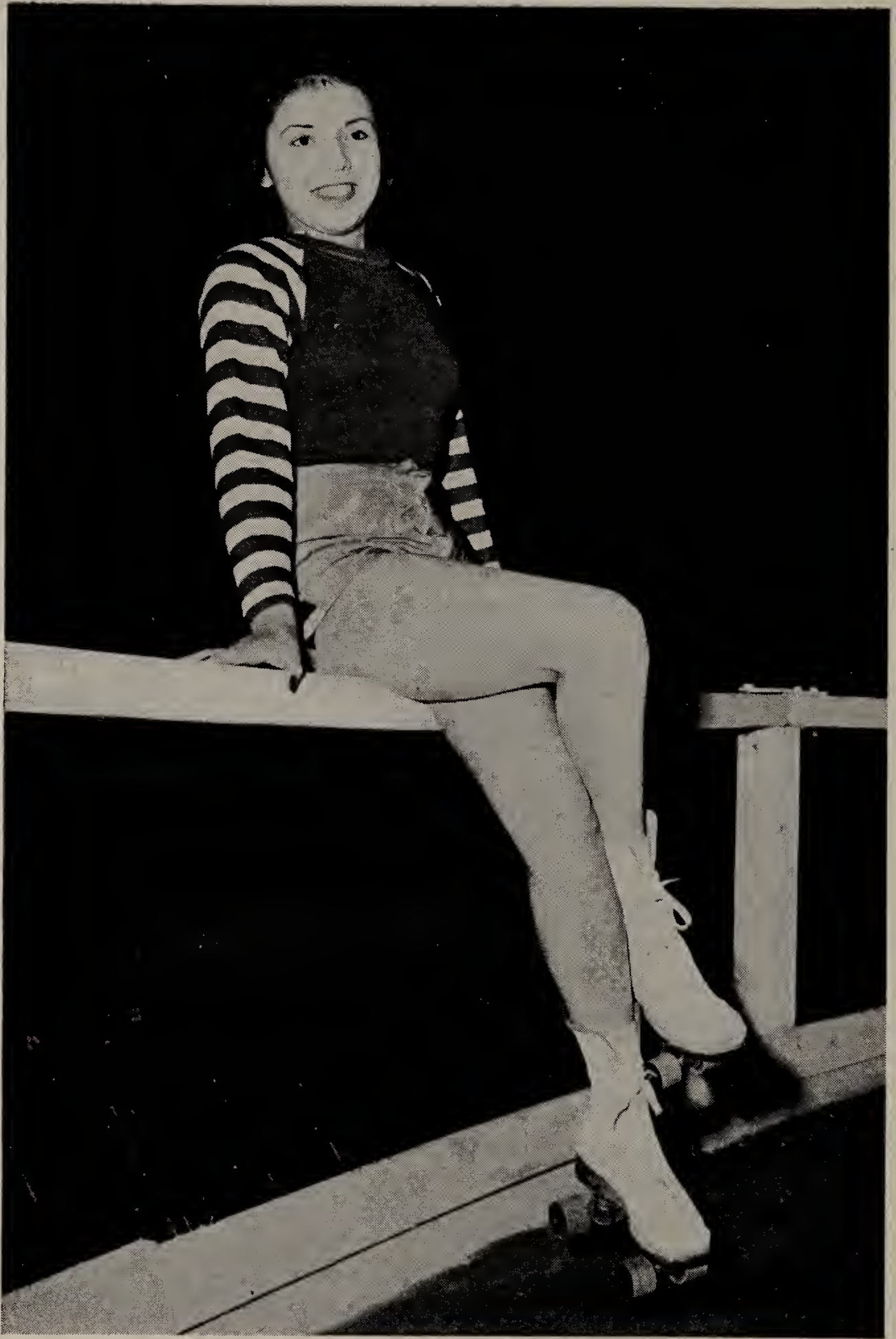
In addition to the above, all national and local holidays can be used for special skating sessions and tie-ins (Valentine's Day, Halloween, Christmas Day, New Year's Day, May Day, Thanksgiving, Election Day, Labor Day, etc.).

The Roller Derby -- Two Hours of Nightly Action

WHAT IS a Roller Derby—that super-duper sports event that has been packing ‘em in from coast to coast during the past twelve years? Many sports enthusiasts say it’s a combination of a six-day bike race and a football game, that it combines the speed of racing, and body checking of hockey, the blocking of football—with everything done on roller skates on a steeply banked eighteenth-of-a-mile masonite track. It’s exciting, thrilling, dangerous, fast, breath-taking—rougher than hockey, and the most commercially successful sport Americans have thought up since basketball was invented back in 1891.

Dressed in football helmets, jerseys, satin shorts and tights, the teams speed and rough it up in earnest concentration and planned strategy. To score points for a team, one of its members, called a jammer, must lap a member of the opposing team. A jam lasts two minutes—or less if the jammer gets dumped or goes into the infield of the track, or is sent to the penalty box for unnecessary roughness or, by putting his hands on his hips, signals that he wants to call the jam off. The jammer makes extra points for his team by passing additional members of the opposing team—a maximum of five points. The skaters who aren’t jamming are called the pack and use force to keep members of the other team from lapping them. It’s legal, for example, to use the arm, above the elbow, in blocking.

Two hours of action! A game, played each night, consists of two halves of four periods each. There are two teams of five



JEAN PORTER
full-blooded Indian star of the Roller Derby

boys and five girls. In each half the boys skate against each other twice, and the girls twice. A period is of 15 minutes duration; thus, a game lasts two hours.

Its star-studded rooting section includes Eddy Duchin, the late beloved Damon Runyon, Al Jolson, Joe E. Brown, Myrna Loy, Robert Young, William Powell, Cary Grant, Betty Grable, Irene Dunne, Jimmy Durante, Gracie Allen, Jack Benny, Milton Berle, Barbara Stanwyck, Hedy Lamarr, Eddie Cantor, and Eleanor Powell who is America's Number One Roller Derby Fan and keeps up a large correspondence with roller derby debbs.

† † †

Captain Gerry Murray of the girl's Brooklyn team holds the quarter, half mile, and mile banked track world's records and has been skating for the past ten years.

Captain Billy Bogash of the men's Brooklyn team has held the title of the world's fastest human on roller skates since 1936, and holds the same world records as co-captain Gerry Murray.

Co-captain Midge (Toughie) Brasuhn of the New York team is the outstanding offensive girl skater in Roller Derby history.

Its fame has spread throughout the country and sports columnists without exception have lauded this new sport. Lou Berliner of the *Columbus Dispatch* says, "the roller derby is a combination of speed skating, with an offense and defense causing the competitive angle which gives it all the thrills of other major sports."

Ray Ryan says "From a modest beginning in Chicago, it has spread from Maine to Spain and back again."

Hoke Welch of the *Miami Daily News* states, "The show, from where I watched it, had a smattering of football, hockey, wrestling, lacrosse and, of course, sensational skating antics; this most exciting of indoor shows to play this area in years had a record 24-night turnout of some 89,000 spectators."

Charley Young of the *Buffalo Evening News* summed it up by



ACTION ON THE ROLLER DERBY RINK

writing, "The roller derby is a series of nightly games, each one packed with all the drama, action, thrills—and a few fights—that the world's finest roller skaters can produce. Many a skeptic came, saw and was conquered. They came with that show-me attitude and went away limp from cheering."



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New Official Roller Derby Rules and Regulations

1. *A cash award will go to the team which at the end of each night's racing has gained the greatest number of points.*

A percentage of the gate receipts will go to form the grand award for each series. This award is to be divided—60% to the winning team and 40% to the losing team. The winner of the grand award is decided by the team scoring the greatest number of points during the entire series.

Each night's racing shall consist of two halves of four 15 minute periods each.

A team consists of ten regular and not more than ten alternate or substitute skaters.

A couple is composed of a male and female skater wearing identical numbers and colors. The boys and girls alternate in 15 minute racing periods.

A "jam" is an effort to score a point. A jam occurs when one or more skaters break away from the rest of the field of skaters, completely circling the track in an effort to gain a point. A point is gained by passing a member of the opposing team within the official time limit period for a jam, which is two minutes, or more if otherwise designated.

2. *Points are scored as follows:*

For completing a jam by circling the track
and passing a member of the opposing team1 point
Passing three members of the opposing team2 points
Passing five members of the opposing team5 points

3. *No time limit on jams:*

The same as the above rules with the two minutes time limit, the difference being the jamming skaters have the full fifteen minutes in which to score, instead of the usual two minutes.

With one or more skaters of one team in the penalty box, the remaining skaters on the track will be considered the full team, and may be passed for 5 points.

This rule is put into effect to prevent the opposition from receiving intentional penalties to stop the opposition from scoring as many points as possible . . . A team with skaters in the penalty box will be caught at a disadvantage.

4. *A jam is concluded by any of the following reasons:*

1. The expiration of the two-minute time limit, or the conclusion of a 15-minute racing period when the time limit is lifted.
2. By the fall of the leading jam skater, or the leading jam skater leaving the track with both skates.
3. By the leading jam skater placing his or her hands on their hips.
4. By the leading jam skater receiving a penalty.

The final 5 minutes of each half, the time limit on jams will be lifted.

5. *Watch the clock for time remaining on jams.*

While the dial face appears white, the jam is in its first minute. When the dial face turns *green* the jam has one-minute to go. When the Green Light in the dial flashes off and on the jam has only thirty seconds to go. The *green light* is also used as a one-minute warning before the end of a skating period.

No jam may be started when the dial face appears *red*. The dial may appear *red* for any of the following reasons:

1. At the conclusion of a jam.
2. When the field is not intact.
3. In case of an official time out, or a time out is called by one of the teams.

6. *Penalties are levied for the following reasons:*

1. Unnecessary roughness on the track.
2. Intentional tripping.
3. Illegal blocking.
4. Kicking.
5. Stalling and holding.
6. Fighting.
7. For failure to obey any lawful order of the officials.

7. *Rules, etc.*

Each team will be represented on the track by five members except when a penalty has been levied. A skater when penalized, shall spend the penalized period in the penalty box.

Any skater who receives 12 minutes in penalties during the course of an evening's game, shall be disqualified for the rest of said game.

The official judge has full charge of the rules and regulations, and has the power to over-rule the referee's decision at any time he may see fit to do so.

The officials can extend a skater's penalty time, if said skater should commit further fouls after receiving initial penalty.

Any skater who has skate trouble, or has received a penalty, cannot be passed for a point.

8. *The award:*

In the event of a tie game after the regular skating time is over, the game shall continue until a winner has been decided in the following manner:

The girls and boys alternate five minutes skating periods until a point is scored. The team scoring the first point is declared the winner of the evening's award. In the overtime periods, a two-minute time limit will be in effect.

The officials have the power to impose cash fines on the offending skaters as well as penalties.

Jumps, Their Order and Definitions

TO BEGIN, the average person does not know the method of reading roller skating diagrams.

The FIRST letter of description means the FOOT that is on the floor at the time the diagram is explained, *i.e.*, "L"—Left, "R"—Right. The SECOND letter informs us as to the EDGE being skated, *i.e.*, "O"—Outside, "I"—Inside. The THIRD and final letter denotes the DIRECTION OF TRAVEL, *i.e.*, "F"—Forward, "B"—Backward. So, LOB would mean LEFT OUTSIDE BACK. In some cases, 4 letters are used. So, ROIB would mean RIGHT OUTSIDE INSIDE BACK. In such cases the FIRST letter means the FOOT, the LAST



DOROTHY GLINTENKAMP
of the Park Circle Figure and Dance Club, performing a
split jump

letter means the DIRECTION, and those in between designate edges in their order of appearance.

If you've mastered the preceding data, we will get on to the subject of jumps. Because of the lack of a good reference book, or catalogue on jumps, we are herewith printing a brief chart of jumps, in their order of difficulty. This is not necessarily the order in which they should be learned:

<i>JUMP</i>	<i>TAKE-OFF EDGE</i>	<i>LAND- ING EDGE</i>	<i>NO. OF REVO- LUTIONS</i>
Waltz	ROF OR LOF	LOF OR ROF	$\frac{1}{2}$
*Mazurka	RIB OR LIB	LOB OR ROB	$\frac{1}{2}$
*Split	ROB SPLIT IN AIR	LIF OR RIF	$\frac{1}{2}$
Salchow	RIB OR ROB	LOB OR ROB	1
*Flip	RIB OR LIB	LOB OR ROB	1
LOOP	ROB OR LOB	ROB OR LOB	1
*Lutz	ROB OR LOB	LOB OR ROB	1 <i>against line of travel</i>
Wally	ROB OR LIB	LIB OR RIB	1
*Mapes	ROB OR LOB	ROB OR LOB	1
Axel	ROF OR LOF	LOB OR ROB	$1\frac{1}{2}$
Boeckel	RIF OR LIF	ROB OR LOB	$1\frac{1}{2}$
*Double flip	RIB OR LIB	LOB OR ROB	2
Double salchow	RIB OR LIB	LOB OR ROB	2
*Double lutz	ROB OR LOB	LOB OR ROB	2

These are only a few of the standard jumps. In our next issue we are planning to have an ODD jump contest, in which amateurs all over the country can contribute. If you know of any out-of-the-ordinary or original jumps, write to THE INTERNATIONAL ROLLER SKATING GUIDE and we'll publish your contribution, if it is suitable.

* Jumps assisted by a TOE-POINT.

Complete List of Take-Offs for Skate Dancing

LEFT FOOT

LOF TO (ROF
 (ROB
 (RIB
 (RIF

LOB TO (ROB
 (ROF
 (RIB
 (RIF

LIF TO (RIF
 (RIB
 (ROF
 (ROB

LIB TO (RIF
 (RIB
 (ROB
 (ROF

RIGHT FOOT

ROF TO (LOF
 (LOB
 (LIF
 (LIB

ROB TO (LOB
 (LOF
 (LIB
 (LIF

RIF TO (LIF
 (LIB
 (LOF
 (LOB

RIB TO (LIB
 (LIF
 (LOB
 (LOF

*R O F
FOOT EDGE DIR.*

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EDGES AND
LEAN

SHOULDER KILLER

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JELLY FISH ARMS
REINFORCED

ARMED
FOLDED
FREE

DERRY'S
PATENT

OIL YOUR
SKATES

OUT

TIME:
MACHINES
40 MINUTES
HAND JOB
40 WEEKS

RAWSON GRADUATES

Skate Dancing Terms and Symbols

by Perry B. Rawson

SYMBOLS

R—right foot	F—forward	O—outside edge
L—left foot	B—backward	I—inside edge
3—three turn		X—cross

AIMING—the direction a stroke is started. Strokes may be aimed toward the rail or barrier (marked B) toward the center of the rink (marked C); or down rink as the Tango Flats (marked D).

BRACKET—a one foot turn from a forward edge to an opposite backward edge (or vice versa) but the turn is made *contrary* to the direction of the edge.

CHANGE EDGE—a change of edge from outside to inside (or vice versa) on one foot.

CHOCTAW—a stroke from a *forward* edge to an *opposite* backward edge (or vice versa).

CROSS ROLL—a stroke from one edge to a *similar* edge on the other foot made by crossing one foot over and across the other.

EDGE—a skate is on an “edge” when it traces a curve. Curves are of two kinds—“outside” (O) and “inside” (I). A skate is on an outside edge when the center of the curve is to the *right* of the *right* foot, or to the *left* of the *left* foot.

A skate is on an inside edge when the center of the curve is to the *left* of the *right* foot or to the *right* of the *left* foot.

LEAN—the inclination of the body into the circle, being skated. Leaning the weight on the *side* of the skate.

MOHAWK (OR CUTAWAY)—a stroke from a forward edge to a *similar* backward edge (or vice versa).

ROCKOVER—a preparatory change of Lean at the finish of a stroke in preparation for the following stroke or series of strokes.

SPLITS—consist of a forward edge on both feet with the toe wheels of the leading foot raised and the heel wheels of the rear foot raised, the feet being a short distance apart.

SPREAD EAGLE—consists of a forward edge on one foot simultaneously with a back edge on the other foot. Heels nearly together. Toes pointed in opposite direction.

SPREAD EAGLE TURN—a spread eagle movement using only *one foot* at a time and followed by an *outside* backward edge. For instance: RIF LIB ROB.

THREE—a turn on one foot from a forward edge to an opposite backward edge (or vice versa). The rotation and turn is made in the same direction as the edge.



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How to Read and Understand a Dance Diagram

by Perry B. Rawson

MANY dancers confess to complete mystification over a dance diagram.

Let us take one apart from the very beginning. It is simple. All you need is to study the idea of *the baseline*.

There is little complexity when one understands the story the diagram is attempting to tell.

The author is using the diagram to tell you four things: *where* you are going—on which foot or feet you are going—in which direction you are going—and *how long* you are going to be gone.

Gone from *where*? From the *baseline*. Every dance has a *baseline*. It is an imaginary backbone of the dance—a straight line on which the curved steps of the dances are strung. The steps are all curves (edges) and they cross and recross the baseline at points which vary in different dances.

The baseline is called *line of travel* (rollers) or *continuous axis* (ice). First you are on one side of it and then on the other. Usually the baseline is not drawn on the diagrams. It adds to the confusion. Experienced dancers know they are to follow an imaginary baseline.

Our starting point, then, in understanding a dance diagram is the baseline.

We will draw a few solid ones (not imaginary) and do our own diagramming. All dances go counter-clockwise around the rink. All dances give the musical value of every step (the length of time in "counts" or "beats" that you are to stay on it).

Diagrams start reading from the bottom up. The arrow shows the direction of travel.

A—shows a plain straight baseline with nothing on it.

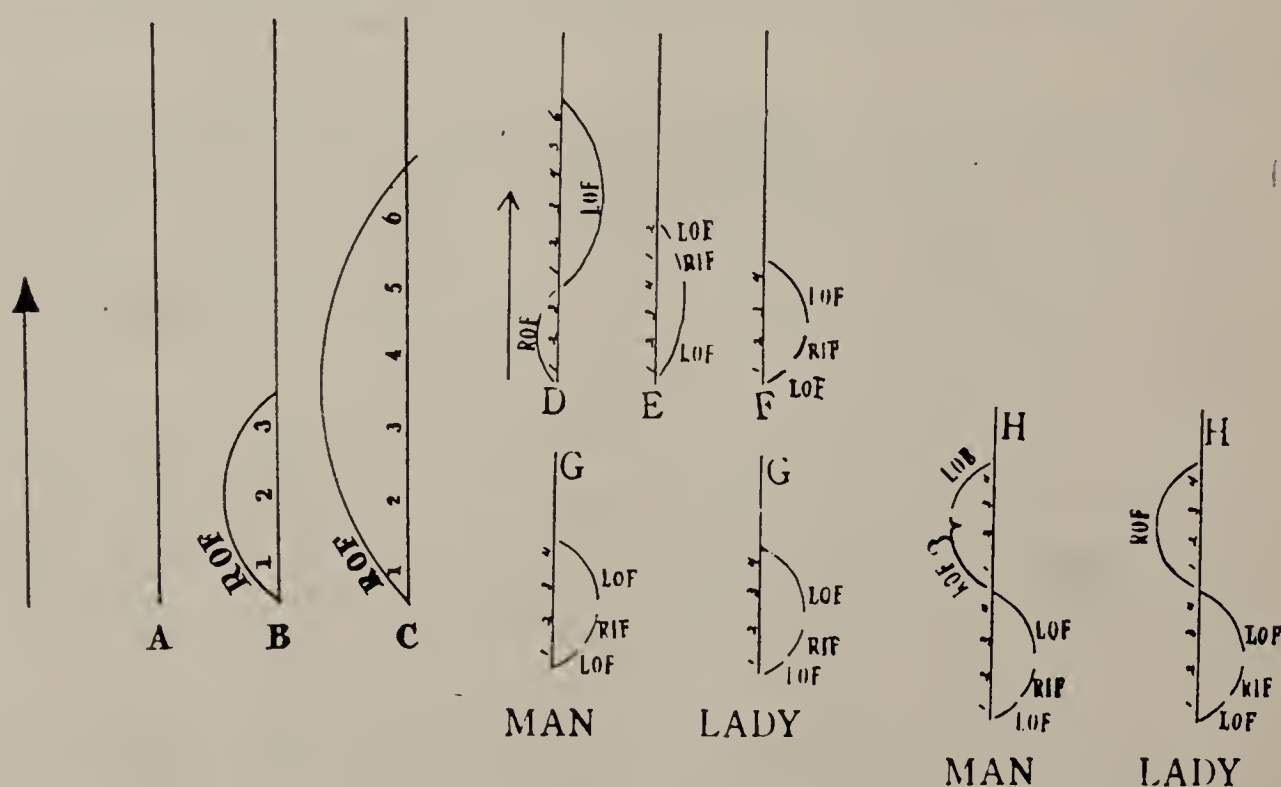
B—we place one simple step on the line, a *right outside forward* edge (ROF) on which the author has called for 3 counts (1 2 3).

C—shows the same baseline and same ROF edge, but here the author has called for 6 counts of music (1 2 3 4 5 6).

("B" means that you leave the baseline on ROF and get back to the baseline in 3 counts. "C" means that you leave the baseline on ROF and do not get back to the line until 6 counts have expired.)

D—shows a ROF for 3 beats followed by a *left outside forward* (LOF) for 6 beats.

Stay with A B C D until it is perfectly clear. This, also, is a good spot to note the absolute proof of the *aiming* principle as applied to *outside* edges.



Now for some combination sequences.

E—shows a portion of a dance where the author wants you on the right hand side of the line for 6 counts, which he divides into a LOF of 4 counts, and a RIF and LOF of 1 count each.

F — the author wants you on the right hand side of the line for only 4 beats, and he divides the 4 beats into two 1's and one 2 beat step. "F" is the first three steps of the Fox Trot (introductory or opening steps omitted).

G — the same as "F" (still the Fox Trot) but shows *two* lines. One is for the LADY, one is for the *man*. They are so marked. Both partners are going *forward* (see the F's after the edges). Both partners are doing the identical steps. This means they are side by side, not face to face.

"H" continues the Fox Trot sequence by adding the next 4 counts. The author asks you, when you came back to the baseline at the end of "G" to switch over to the left hand side of the line for 4 counts. But he asks the lady to stay on ROF for the entire 4 counts while asking the man to turn a 3 turn on count 2 and use LOB for counts 3 and 4. This has placed the man in face to face position with his partner—he going backward—she going forward. The lady's marking for this sequence is ROF. The man's marking is ROF 3 (which means right outside forward three turn) followed by LOB. The timing has shown the man *when* to turn his 3 turn and the diagram has shown both of them *when* to be back at the baseline. If you will now look at the Dance book diagram you will find no difficulty in following through the remainder of the Fox Trot.

You will, however, not find a baseline drawn on the diagram in many cases. It is purposely left out to make the steps stand out more clearly. You may draw it in yourself if you desire it.

The important idea of the *baseline* will aid you in figuring out any other dances.

X *means cross*—thus XF means crossed forward: XB means cross the foot behind. R is for *right*, L is for *left*, O is *outside*, I is *inside*, ROF then would be *right outside forward*. LOF 3 would mean *left outside forward three turn*.

When the corner of the rink is reached, the *straight* imaginary baseline may be changed into a curve, or to an apexed gable roof pattern or switched straight across the rink at right angles according to the characteristics of the dance.

Dances that crisscross the baseline rapidly (as in Fox Trot) should be switched across the corner at right angles. Dances with more leisurely crossings of the baseline (as Tango) need the gable roof pattern. It is the job of the leader to figure this matter out.

Diagrams are at best approximate sketches. Precision is out of the question on account of lack of space and many other factors. The baseline exactness has to be sacrificed to continuity and expediency. Grasping the *idea* is the main thing.

Also the *axis* of the dances that are given is approximate. This is the angle in degrees at which you step off the baseline. They vary. Some dances are 45 degree axis, some 60, some 90. They are not precision angles. A few degrees variation are necessary for several reasons.

A diagram is a great aid to a dancer. It is hoped this dissection has removed the mystery.

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Selected Dance Diagrams

THE FOLLOWING nine diagrams and explanations of dances have been selected from the more than forty dances for roller skaters.

Inasmuch as space limitations do not permit the presentation of all the dances, we believe these eight advanced dances will be welcomed by skaters who are advancing from the Bronze numbers. Also, the *average* dances may be obtained from the RSROA or ARSA official handbooks.

It is recommended that skaters desiring a complete booklet of over 40 dances should send fifty cents in coin to Rawson Associates (Box 310, Asbury Park, New Jersey) for the most comprehensive compilation of skate dances we have ever had the pleasure to feast our eyes upon.

THE ADAMS

MUSIC—2/4 time (92, suggested by Rawson; though metronome timing left to personal tastes)

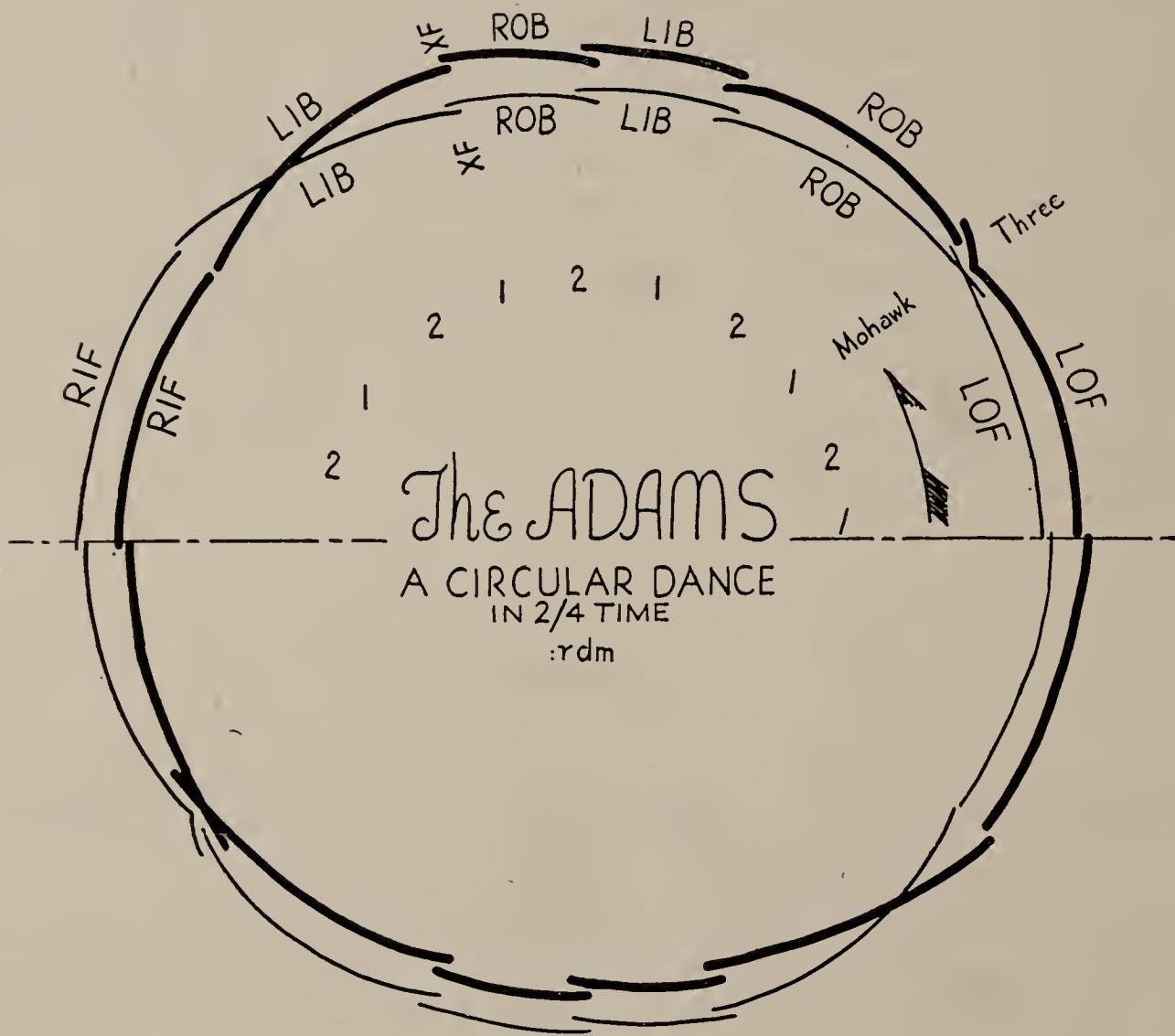
HOLD—side-by-side (like position B). Right hand in right and left to left crossed *in front*. Man's right arm placed under lady's left.

OPENING—none; begin with step 1.

FOOTWORK—to be stroked clean, like 14 step.

DANCE—

MAN	STEP	NUMBER	LADY
LOF		1	LOF 3
ROB Mohawk		2	ROB
LIB		3	LIB
ROB		4	ROB
LIB XF		5	LIB XF
RIF		6	RIF
LOF 3		7	LOF
ROB		8	ROB Mohawk
LIB		9	LIB
ROB		10	ROB
LIB XF		11	LIB XF
RIF		12	RIF



(Last six steps are same as first six steps, except that the turn is alternated as to partners. At end of every six steps,

man changes sides and skates the six steps lady has just completed, while lady skates the six steps man has just completed. Five of these six steps are identical always. Only positions have changed; partners have changed sides.)

HINTS—(A) Stay close together. This applies to all side-by-side dancing, and is well known and practiced by dancers.

(B) Strong-arm partner at turn. There must be no rubber elbows at the turn. Partner on inside must, at this point, give the outside partner a stiff, straight, strong right arm, to push partner farther ahead and into position to acquire rotation to get around inside partner without slowing up the team's speed. Arm work here is a push-pull proposition. Intensive practice will perfect this idea, since it is a natural movement, as you will discover. A rubber elbow makes the dance impossible.

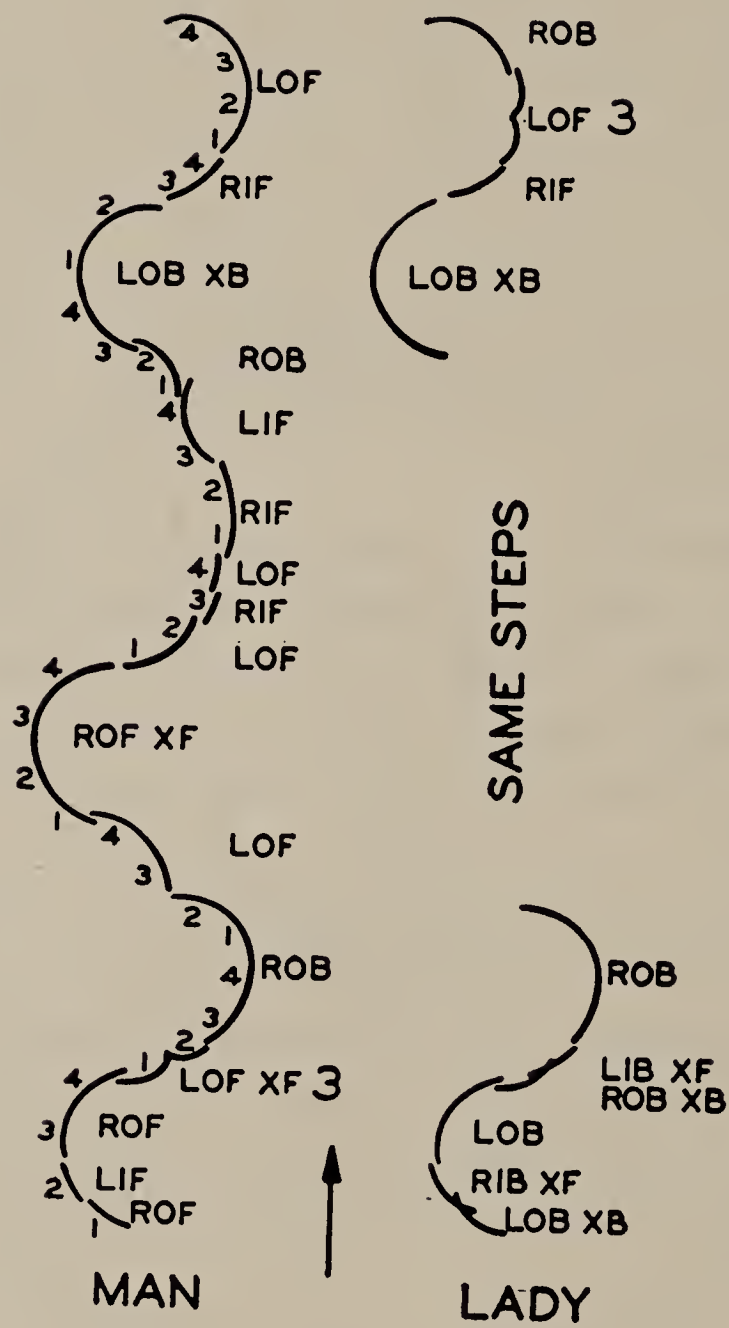
(This dance is skated on a circular base line, approximately 40 feet in diameter. Especially adapted to the smaller rink. When skated on a larger circle [the end of a large rink], the edges are flattened and the dance becomes less interesting; when skated on the small rink, with *lean*, it provides good practice for dance partners.

The Adams has not been standardized in the United States. Primarily a British test dance, their literature states that it is skated to a "two-step," with no further information as to tempo, etc. The stroke lengths are not specified. The dance is one of a series suggested for competitive use in the future and amateur competitors should learn it in its present form for future use.)

THE BLUES

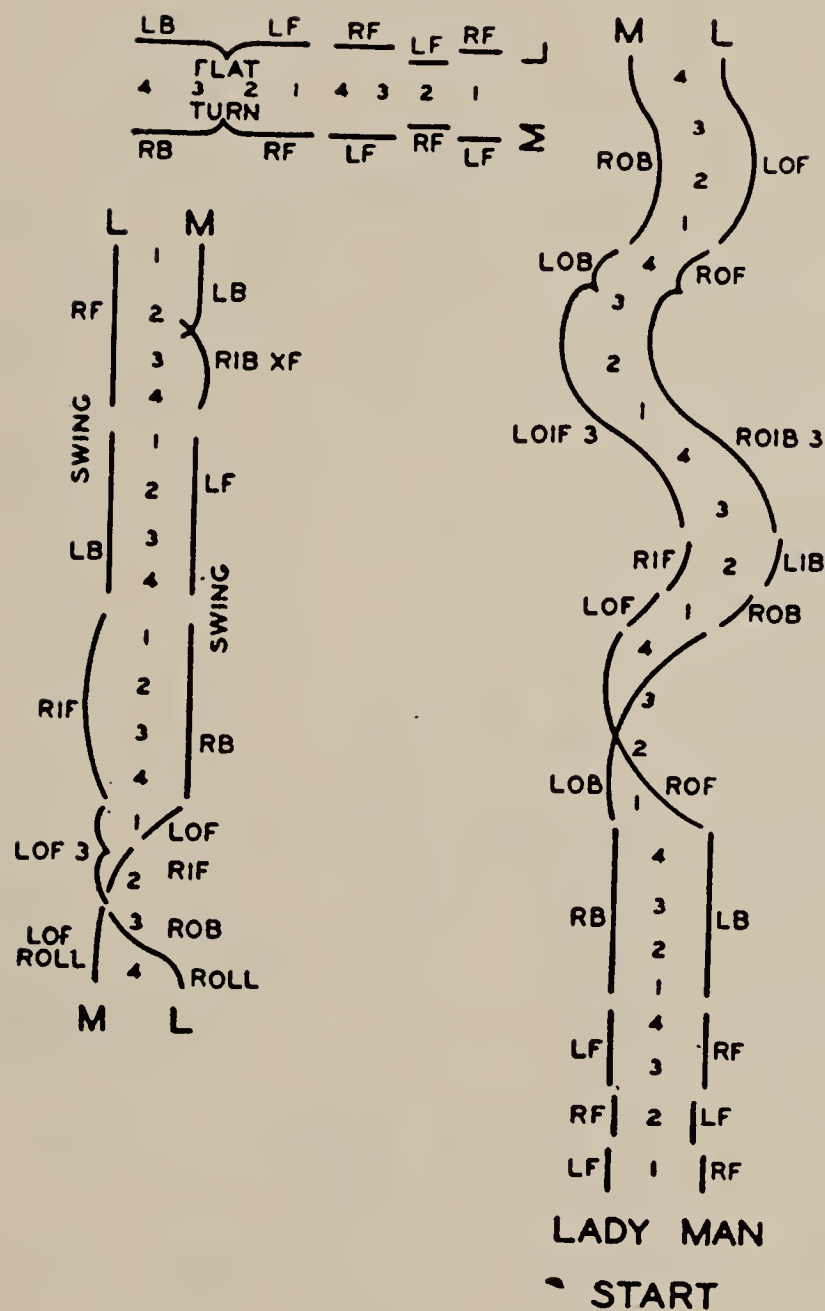
by ROBERT DENCH

MUSIC—foxtrot



THE ICELAND TANGO

by KATIE SCHMIDT



THE MEXICANA

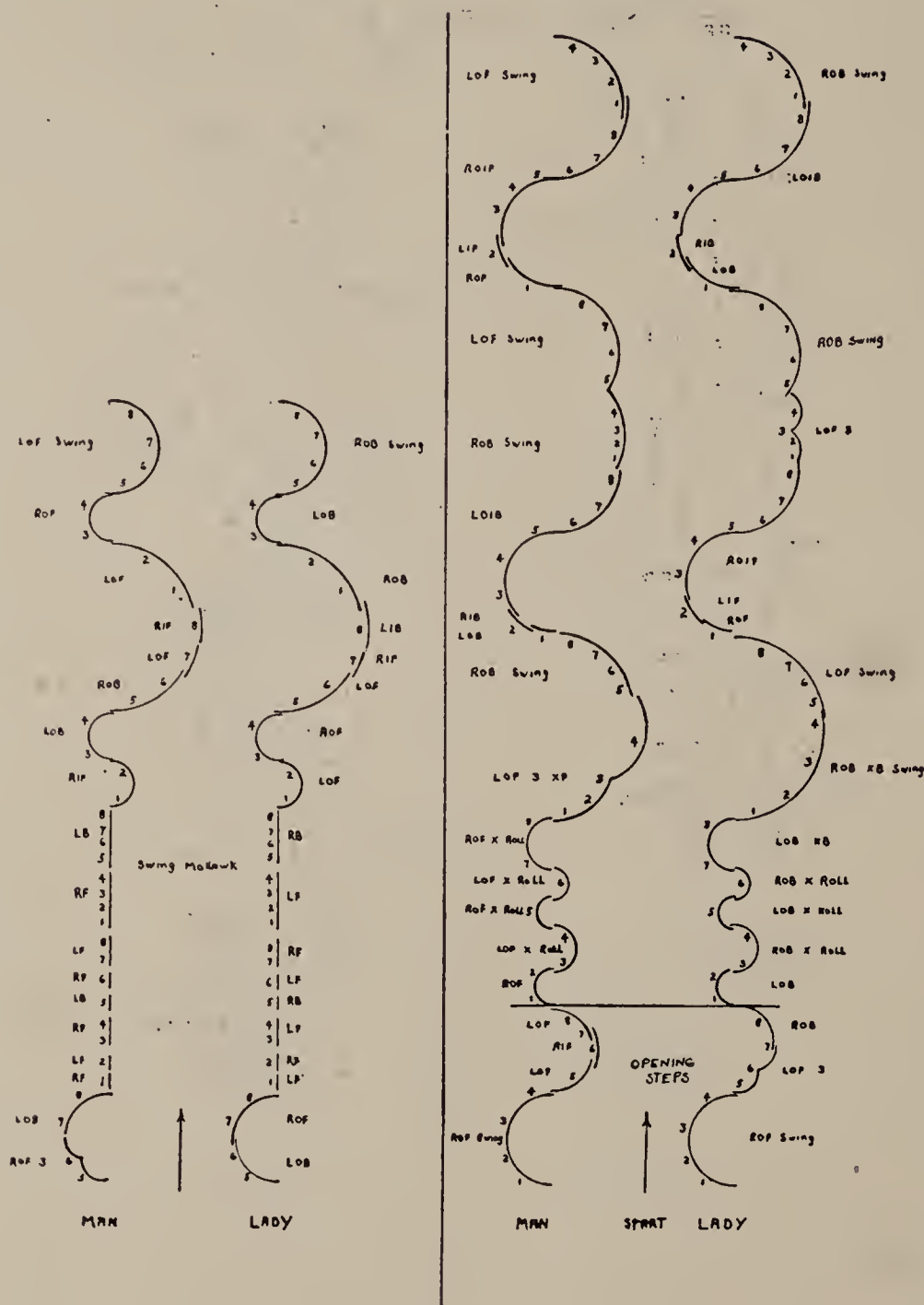
by MILLIE and JIM FERRIS

MUSIC—Argentine Tango (4/4)

TEMPO—100 metronome

AXIS—45 degrees varied

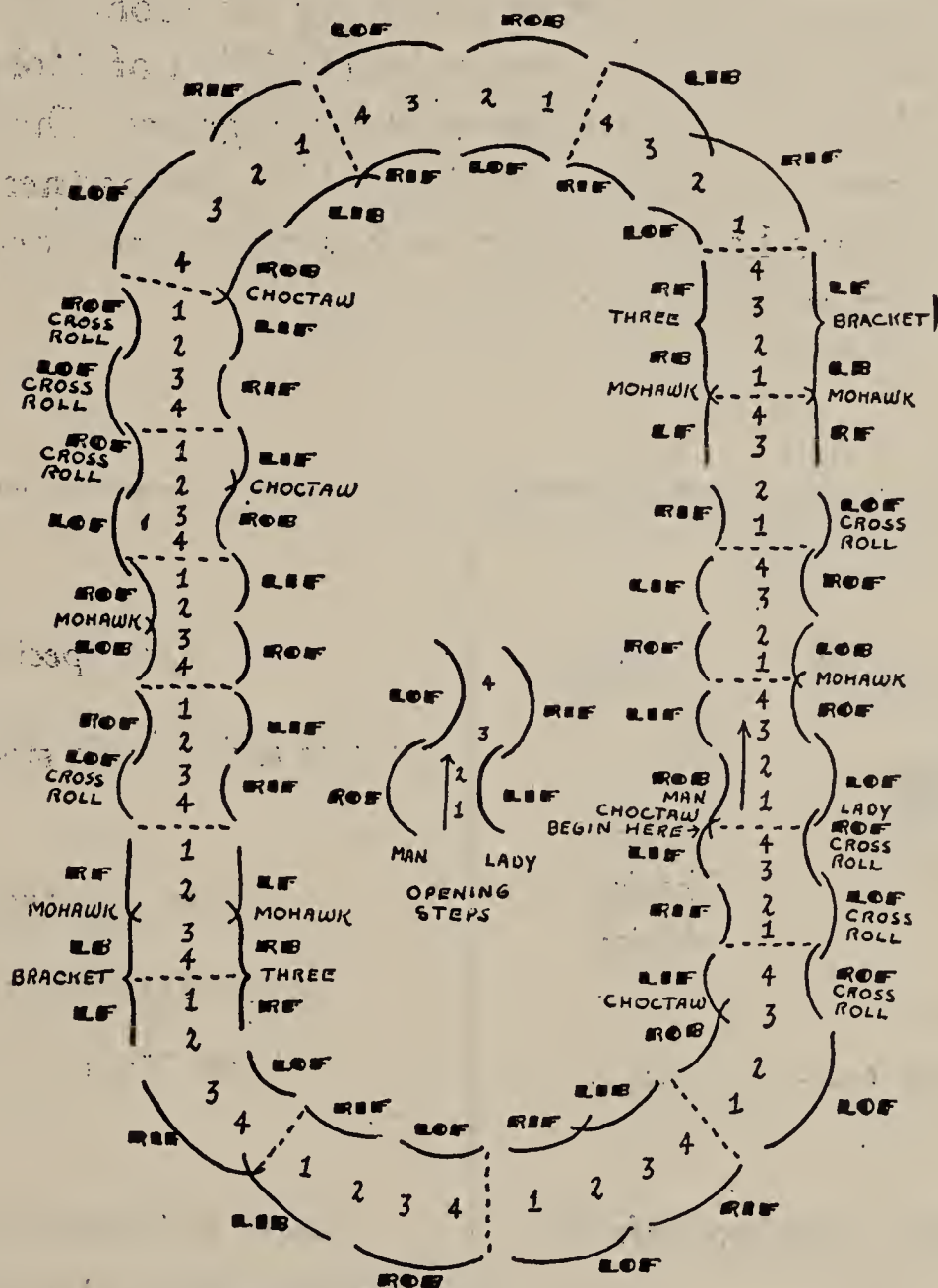
HOLD—GAFEA



THE MINEOLA SWING

by EARL VAN HORN

HOLD—Started in collegiate position, until the Mohawk turn together. Then partners extend hands so that they are spread-eagled to each other. Immediately following this move, they return to collegiate position.



HINTS—The greatest mistake is to skate the dance straight down the rink, with no attempt to curve either to the barrier or center—and thus skate edges. The dance was designed to be skated for maximum enjoyment by the skater who may not be a first-rate performer. However, the fun is eliminated

when the skater tends to walk down the rink rather than skate edges from side to side.

The team member who is doing the Mohawk (each does the Mohawk at the beginning) should take the lead in the edge with the partner's edge following. Note in the accompanying diagram that the partners skate in opposite directions at this point. (Since the diagram was printed, this move has been designated by the skating world as an irregular roll on the part of the partner not doing the Mohawk).

Another difficult move is the execution of Mohawks and then the back turns by the partners together. The clue here for correct and easy execution is for the partners to hold each other's hands securely, with arms outstretched, so that they may support each other.



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THE SOUTHLAND SWING

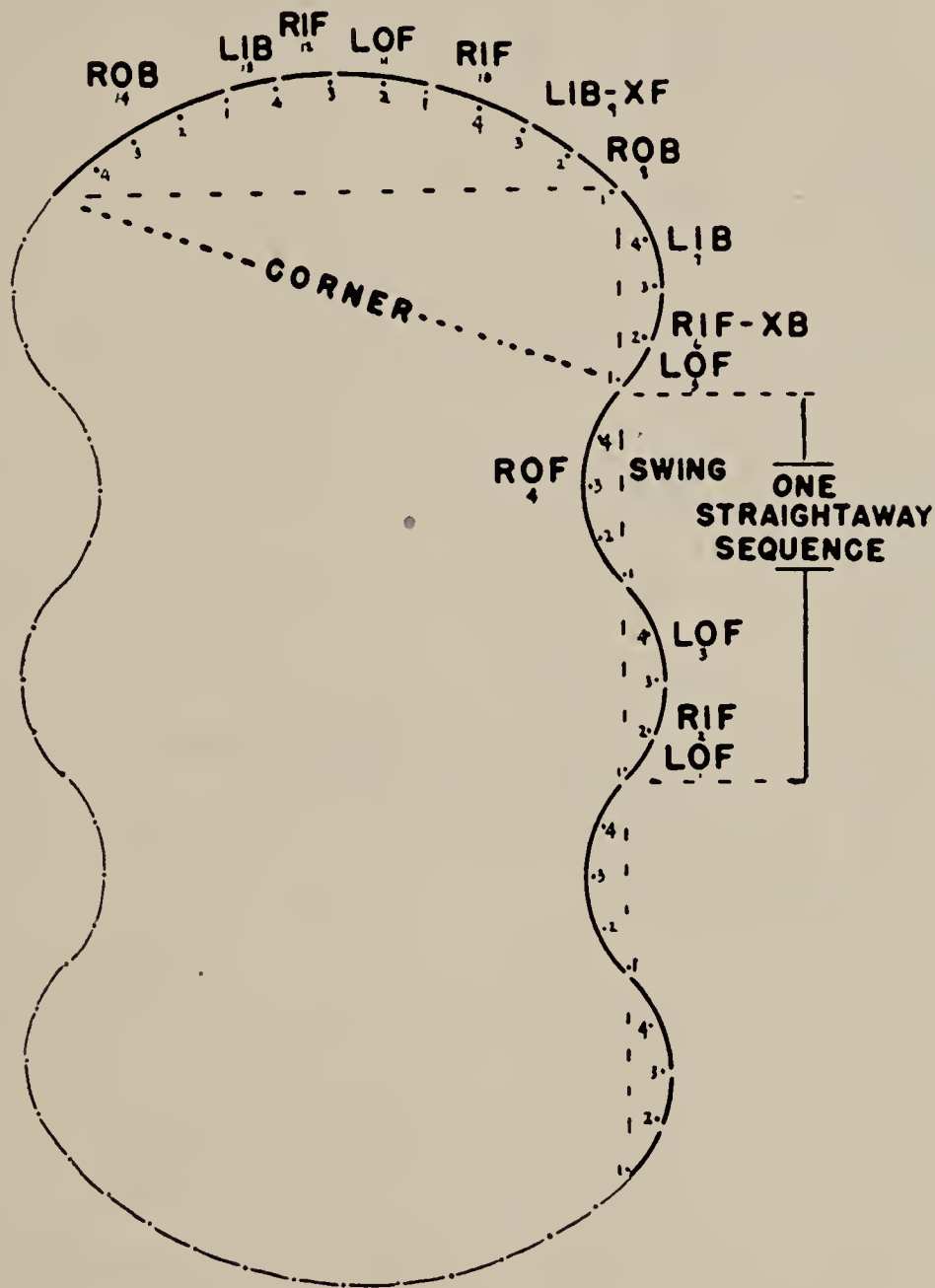
by JACK and IRENE BOYER

(diagrammed by Robt. L. Irwin)

MUSIC—92 metronome (foxtrot time)

HOLD—"B" with thumb grip

OPENING—ROF, 4 beats



DANCE—*straightaway* (man on inside):

STEPS		BEATS
1. LOF	run	1
2. RIF	run	1
3. LOF	run	2

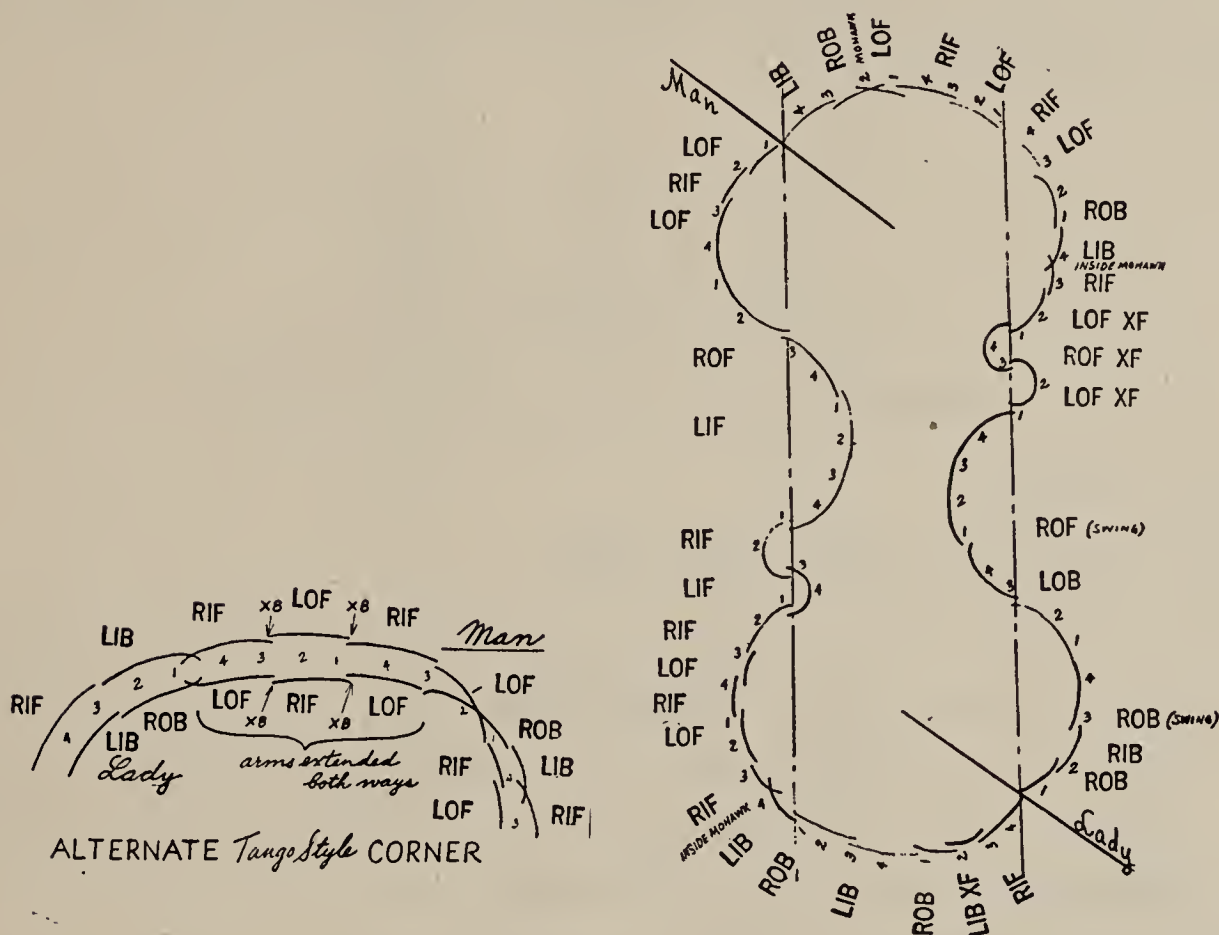
STEPS	BEATS
4. ROF swing (repeat for long rink)	4
<i>corner:</i>	
5. LOF	1
6. RIF XB	1
7. LIB	2
(man is changing to outside during step 6; left arm still leads)	
8. ROB	1
9. LIB XF	1
10. RIF	2
(man still on outside. Arms change and right arms lead on step 10)	
11. LOF Open Mohawk	2
12. RIF	1
13. LIB	1
14. ROB	4
(arms change during Open Mohawk and left arms lead. Man returns to inside on step 14, ready to repeat Straightaway)	

THE UNIVERSITY SWING

by GEORGE and ELSBETH MULLER

MUSIC—any 4/4 time (characterized as foxtrot, blues or tango, according to choice of music)

AXIS—45 degrees, except strokes 6 and 7, which are “curley” (skated to a 60 degree axis)



START—hand-in-hand or collegiate position:

MAN		LADY
LOF	2	RIF
RIF	2	LIB

(begin the dance)

HINTS—strokes 1 through 4: position A.

stroke 3: free legs trail on music counts 3 and 4; then swing forward on counts 1 and 2.

strokes 5 through 8: position D.

strokes 9 through 13: position A.

strokes 14 through 16: position F.
strokes 17 through 18: position A.

(Originally diagrammed by George Muller and later altered somewhat by Elsbeth Muller. *See larger diagram.* Then George worked out the alternate corner. *See smaller diagram.*

This is a patterned dance and, due to its nature, should be skated to a set pattern on all floors. In smaller rinks, it may be necessary to skate a "pear shaped" pattern and perform only one fill dance on each lap of the rink floor. However, the choice is left to the skater.)

THE SWING BLUES

by IRENE ROEDER FRITZ

(*registered S.R. S.T.A. Professional*)

MUSIC—Blues

TEMPO—88 or 92 (preferably 88)

AXIS—varying, 30 to 60 degrees (be certain to consider aiming)

POSITION—*opening steps*: Side by side, lady on right, with left hand on man's right shoulder. Man's right hand on lady's left shoulder. Elbows straight. Fall into closed waltz position immediately after lady's RIF three.

DANCE—Waltz position (A) for first 8 steps, changing to side position (B) for steps 9 through 12, and back to waltz position (A) on last step of dance immediately after lady's RIF three.

HINTS—*step 4*: Lady has soft knee bend on count 3, to match partner's steps.

step 6: A 6 beat stroke beginning on 3rd musical beat. The three is on 1st musical beat and change of edge occurring on next 3rd musical beat. Begin step 6 in waltz position, working *slightly* to the side immediately *after* the three and getting back into waltz position again at change of edge.

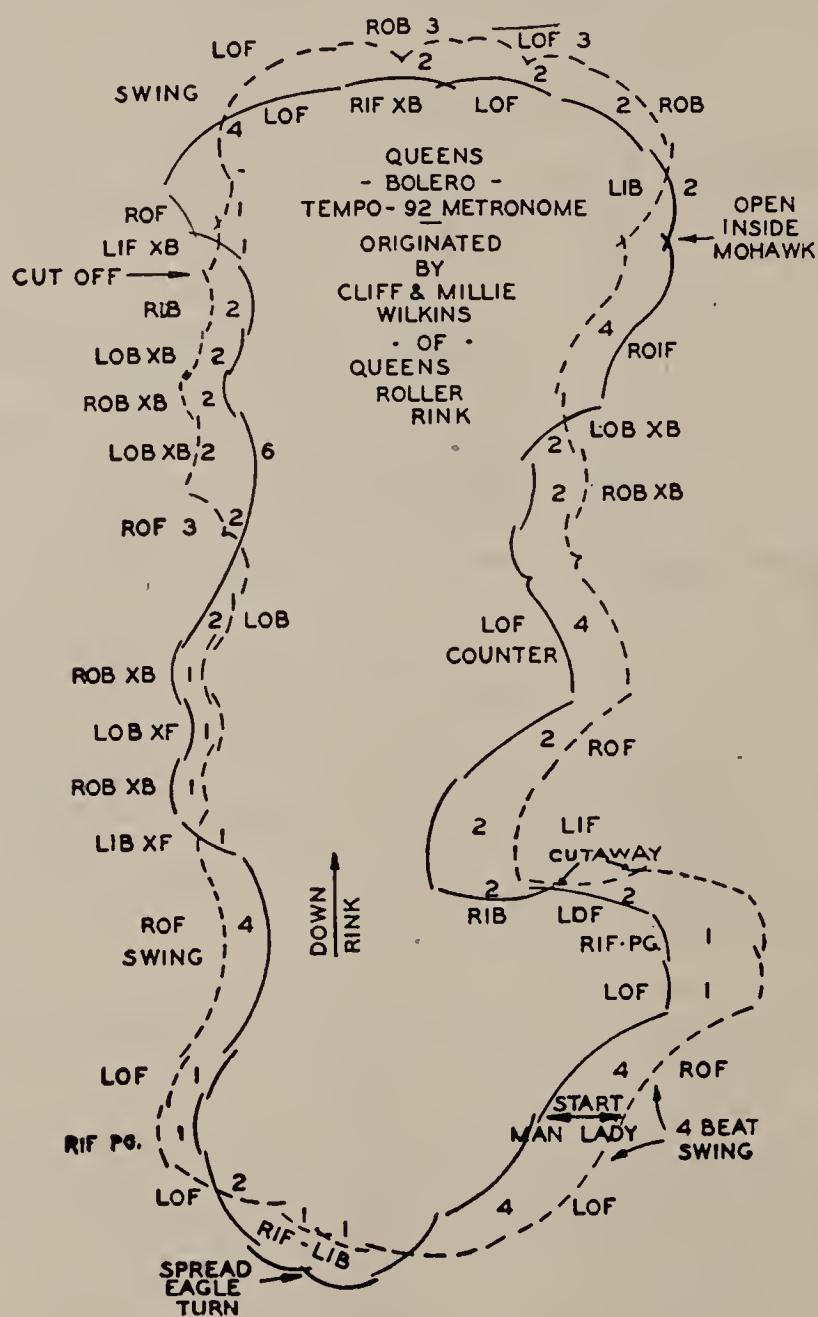
THE QUEENS BOLERO

by CLIFF and MILLIE WILKINS

MUSIC—Ravel's Bolero

TEMPO—92 metronome (foxtrot time)

START—Hands on shoulders, man on left with right hand on lady's left shoulder. Lady's left hand on man's right shoulder. The dance takes you once around the rink before repeating.



BEAT	MAN	No.	LADY
4	R O F	1	↔ same steps for lady
1	L O F	2	except steps Nos.
1	R I F PG.	3	14 & 15 and 22A
2	L O F	4	& 22B; these are 2
2	R I B Cutaway	5	beats each
2	L I F	6	
2	R O F	7	↔ change hold to
		8	Westminster Waltz
4	L O F Counter		thumb grip
2	R O B XB	9	↔ man now on right
2	L O B XB	10	side
4	R O I F	11	↔ assume two-step
2	L I B Open Mohawk	12	position
2	R O B	13	
2	L O F	14	↔ L O F—3 man re-
			leases lady's
2	R I F XB	15	↔ R O B—3 right
4	L O F Swing	16	hand on step 14;
			retakes hand under
			left hands on step
1	R O F	17	15
1	L I F XB	18	↔ man on right side
2	R O B Cutoff	19	of lady
2	L O B XB	20	
2	R O B XB	21	
6	L O B XB	22	↔ lady turns 3 in
			front of man, re-
			leases hands, then
			assumes two-step
			position
		22A	↔ R O F—3
		22B	↔ L O B
1	R O B XB	23	
1	L I B XF	24	

BEAT	MAN	No.	LADY
1	R O B XB	25	
1	L I B XB	26	
4	R O F Swing	27	
1	L O F	28	
1	R I F	29	
2	L O F	30	
1	R I F	31	
1	L I B	32	←→ spread-eagle turn
2	R O B	33	
4	L O F Swing	34	←→ assume shoulder hold and repeat dance

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Skating Dictionary

A

aim—the direction of a stroke, step or sequence.

arc—part or complete circumference of a circle.

axis—(1) dance-angle made by a lobe; (2) figure—imaginary lines of symmetry.

B

backward—the tracing foot moving in the same direction as the tracing heel.

baseline—(1) skating-imagined or real reference line; (2) posture—a line from the center of the foot vertically through the hip line, shoulder line and head.

blind—unable to see where tracing is to be placed.

C

carry-lift—a pair performance in which a partner is held up.

center—center line of the rink.

change figure—a figure using a change of direction (clockwise to counter-clockwise, and vice versa) without turning, while doing the change.

change of edge—a change of curve from outside to inside (and vice versa) on due foot.

choctaw—a two-foot turn from a forward edge to the opposite backward edge and vice versa.

closed hip—the position of the thigh bone without outward

rotation; the knee and toe are pointed in the same direction as the body.

counter—a one-foot turn from a forward edge to a similar backward edge and vice versa against the direction of rotation.

cross chasse—the step is crossed in back while skating forward, or crossed in front while skating backward.

D

diagram—pattern.

double threes—two consecutive three-turns on the same foot and arc.

E

edge— a curve.

F

flat—straight line.

forced edge—the tracing made with the weight outside the circumference of the curve, with the ankle dropped.

form—posture and carriage.

free foot—foot off the surface.

free leg—leg off the free foot.

freeskate—skate off the surface.

free skating—individual composition without set routine.

G

glide—an uninterrupted flowing motion.

I

inside edge— a curve where the inside of the foot is toward the center of the curve being skated.

L

leading—in the direction to be traced.

lift—a pair movement in which one partner assists the other aloft to perform a jump

line-of-travel—direction.

lobe—a circular portion of a pattern beginning and ending at the baseline.

loop—an edge that spirals in, half circles, and spirals out to cross itself.

M

measure—group of beats.

mohawk—a two-foot turn from a forward edge to a similar backward edge.

O

open hip—the outward rotation of the thigh bone without moving the hip.

P

pattern—diagram.

primary movement—an edge not involving a turn.

progressive—a stroke or step that passes the foot then tracing.

R

rise—the raising of the body by tracing of knee action.

rook-back—transferring the body from the leading skate to the trailing skate.

rocker—a one-foot turn from a forward edge to a similar backward edge and vice versa.

rockover—a change of lean from one side of the vertical to the other.

roll—a change of edge in the middle of an edge.

rond de jambe—a circular motion of the free leg with an open hip.

S

secondary movement—any edge, or edges, involving a turn.

spin—continuous rotations around a stationary axis.

spiral—a curve which approaches and recedes from the center about which it revolves.

split—forward or backward movement with both skates on the surface and apart; the leading wheels of the leading skate and the trailing wheels of the trailing skate are raised.

spread eagle—a forward edge on one foot together with a backward edge on the other; toes pointed in opposite directions.

stance—stationary position before start.

straightaway—length of skating surface.

stroke—execution of a step donating momentum.

T

take-off—beginning of a new edge or flat while in motion.

tempo—speed of music.

turn—change of direction.

U

unity—performance of two or more skaters with like precision.

Betty Clark -- An Inspiration

(From 12-year-old Betty Clark, the little blind girl "with the Inner Voice of Inspiration," who is starred every Sunday afternoon on WJZ and the American Broadcasting Company network. She is an ardent roller skating fan.)

MAY 17, 1949

DEAR MR. FINKELSTEIN: *

My uncle Bill Gatens told me that you have been very nice and that you are one of my loyal rooters.

I want to thank you from the bottom of my heart for all you are doing to help me to help the blind. Perhaps you and I will have the pleasure of a nice waltz on skates soon.

Affectionately,
BETTY CLARK

BETTY CLARK is all of twelve years and like every other little girl, she loves to roller skate, skip rope and eat ice cream. She has aspirations, too, like singing as a concert artist. Anyone who

* Your editor, Sam Finkelstein, is roller skating instructor at The Lighthouse Skating Club (New York Association for the Blind).

He founded the club two years ago, and has since conducted over 325 free skating classes.



BETTY CLARK
accepts an award from Congressional Medal of Honor winner,
Tom Kelly, on behalf of the Veterans of Foreign Wars

has heard her enchanting soprano voice on the "Betty Clark Sings" program, Sundays, 6:30-6.45 P.M. (EDT) over ABC, will agree that Betty's wishes are not too lofty. She is the only child in America who has her own network radio show.

Of all the little girls who sing professionally, Betty is probably the most admired. And rightfully so. Ever since infancy, she has been totally blind.

Betty learned to sing as early as she could talk. It was from her mother, who would go about her household duties singing hymns, that Betty discovered the remarkable consolation and expression found in song.

At the New York Association for the Blind (The Lighthouse) and Public School 59, Betty was taught to read from Braille. She learned how to overcome her handicap in almost every activity. With the help of Braille music sheets, Betty was taught to play the piano. Dancing instruction helped her become proficient as a tap dancer. And so it went, even to roller skating; she worked hard and was able to overcome almost every obstacle.

During the war, Betty was a frequent visitor at Army camps, canteens and base hospitals. She found a great deal of pleasure in singing for handicapped persons. It was her way of showing them that despite their handicaps, there was joy in living.

The benefits at which the youngster has appeared are numerous. Her songs have helped sell bonds, enrich the Damon Runyon Fund, Red Cross, and dozens of other groups. Frequently, her name was billed with such personalities as Frank Sinatra, Perry Como, Milton Berle, Fannie Hurst, etc. In 1947, Betty was especially happy to entertain at the birthday celebration of Helen Keller, who, though also blind, has done much to help those similarly afflicted.

Her first opportunity to sing on the air came in 1942 when she appeared with Nick Kenny's "Radio Gang" on WMCA, a local station in New York. Kenny, who writes a radio column for the New York *Daily Mirror*, arranged to have her audition for the Horn and Hardart Children's Hour over WEAU (now WNBC). They liked her so much that she became a frequent guest-singer

on that program. In 1946, Betty was given permanent billing every week. In addition, she has appeared as guest with Kay Kyser, Robert Q. Lewis and "We The People."

After hearing her sing at a benefit several years ago, Professor Julio Roig, a prominent vocal teacher in New York, became greatly impressed. Betty accepted his offer to study with him. He has since taught her to sing the classics and opera equally well in French, English, Spanish and Latin.

It was on New Year's Day, 1949, that Betty's family was informed the P. J. Ritter Company would sponsor her on her own network radio program. Their joy was short-lived. Her father's heart was overtaxed by the news and he died that same night.

Despite the shock of this tragedy Betty's first program went on the air as scheduled on January 16.

In show business, friends might have called her a "trouper," but it was something far more important that prompted Betty to carry on with the program. This incident very dramatically demonstrated what Betty always believed, that no matter what the circumstances, hope is eternal. She is deeply religious.

For a little girl, the youngster has a busy schedule. From 9 A.M. until 3 P.M., she is taught the necessary subjects to complete her education. At 3 P.M., she is accompanied by a member of her family to Professor Roig's studio where she studies voice until 6 P.M. In the evening, Betty spends her time reading books in Braille. She likes going to the movies where, by sound alone, she senses what's taking place on the screen. She is particularly fond of Burt Lancaster and Ingrid Bergman.

When it comes to geography, Betty, like most kids, can take it or leave it. Ice cream is another story and she may frequently be found with her friends downing a triple scoop ice cream soda at a local ice cream parlor.

When Betty lived in New York, she was a frequent visitor to its many roller rinks where she had made many friends. Professional skaters attending the rinks made it a practice to aid the youngster in becoming more proficient on wheels.

This year, she moved to a new home in Englewood, New

Jersey, and switched her skating activities to the Rainbow Roller Rink in Bergenfield, New Jersey. Fred Jahn, owner of the modern drome, has become quite attached to young Betty and has gone out of his way to be helpful to her. Fred has offered to make Betty a special pair of roller skates. But, most important of all, he has assigned Vic Shankey, one of the foremost instructors in the nation, to teach her dancing on wheels and exhibition skating.

It will indeed be an accomplishment for Betty, but Fred Jahn is certain that she has the ability of doing most anything on wheels. It's just a matter of concentrated instruction.

Not so long ago, Betty was asked to sing at a skating beauty contest in Brooklyn's Empire Roller drome. She consented readily and literally brought down the house. When her singing was over, she donned a pair of skates and was given free rein of the floor. The applause following was nothing short of deafening.

The Betty Clark program was created especially for her, even to the accompaniment which is designed to bring out the inspirational nature of her voice. The instruments, a novachord, harp and electric guitar, create a rather celestial effect in music. Along with her theme, "Over The Rainbow," Betty sings a sentimental ballad, two peppy songs and a hymn. The scripts are written in verse.

Several music experts have stated that Betty Clark has a certain strange sweetness of voice never before heard in any singer, young or old. Some have called it an "inner voice" which comes only from the soul. Generally, most people who listen to her agree that hers is a voice of rare beauty.

To all others who live in darkness, she is indeed an inspiration. To those who are able to see, she is a classic example of fortitude. In fact, Betty is almost two people—the little girl around the corner and, as some described her, a modern-day Helen Keller.

It's the Truth

The Froebel High School band, Gary, Indiana, has added acrobatic girls on roller skates to its corps of drum majorettes.

✓ ✓ ✓

Roller skating became popular in the United States after S. L. Plimpton of New York in 1863 invented a four-wheeled skate working on rubber pads.

✓ ✓ ✓

The weavers, in the Seidaiji textile factory at Okayama, Japan, were slow, with each girl on only one loom. To speed them up, the manager put the girls on roller skates. Now, one girl can handle seven looms.

✓ ✓ ✓

Skaters spend over \$235,000,000 annually on rink admissions, and equipment.

✓ ✓ ✓

A midget automobile, capable of making over 100 M.P.H., raced a speed skater from Harry J. Warner's Davis Island Coliseum at Tampa, Florida. The distance was one mile. The skater was forced to slow down to keep from lapping the midget car.

✓ ✓ ✓

In 1910, during the second "skating boom," it is estimated there were at least 10,000 rinks in the United States, and over 600 in Great Britain.

Rink Data Outside of the United States

CANADA has approximately 30 roller rinks, with many of them on a par with those of the United States.

EIRE has 4 rinks, two of them open-air, and two under roofs. Those in the open-air give their skaters metal-wheeled skates, and use a terrazzo floor.

EGYPT has 20 rinks, the three in Cairo being open-air, and using tile surfaces. Most of the others are similarly open-air. While their artistic skating is nothing to boast about, they excel in roller hockey, which is quite popular.

MALTA, the island fortress, we heard and read so much about during the war, has 3 rinks, all open-air. They predominate in roller hockey.

SOUTH AFRICA has 4 rinks to its credit. All have asphalt surfaces. Figure skating is on a very low level.

NEW ZEALAND has 10 rinks. Although many of them are indoors, they all have asphalt surfaces, except two, one of which has high colored blocks, and the other a plastic (black) surface.

SWITZERLAND has 5 rinks, one of which has a very good maple floor.

SPAIN has about 20 roller rinks. These are all run by private clubs. Roller hockey, which they excel in, is their favorite rink sport.

BELGIUM has 12 rinks, half of them outdoor. All forms of skating are practiced there.

PORTUGAL has the second largest number of rinks in Europe, 32. Their skating surfaces are a bit smaller than those of the rinks in the United States.

ITALY also has many rinks, 27 in number. They are all open-air and have either cement, marble, asphalt or white tile floors. All branches of skating are practiced.

AUSTRALIA has 5 roller rinks, as well as 15 portable rinks. They excel in speed skating.

FRANCE has 6 rinks. They are content to merely skate around, and no particular branch of skating is practiced.

ENGLAND has 115 roller skating rinks, and all branches of skating are practiced. While the average rink in the United States has an organist or uses "canned music," English rinks boast of complete orchestras, and a Hammond organ is a novelty there, with only one rink using one.

Skating Terms -- Humor from Abroad

SKATING, like any other science or art, has its technical terms and expressions which are usually difficult for the beginner to learn and understand. For this reason, after many years of research and experience, I have prepared the following list of the more common terms with their definitions:

Skating: A disease caught at rinks—can be cured initially by not going to rinks. Once, caught, however, the sufferer is condemned to go skating for the rest of his life. The more extreme cases are confined to rink centers, where, in grim solitude, they continue to skate round and round in ever diminishing circles. In very acute cases, the victims lose their human form and become instructors.

Free Skating: An enjoyable evening on rollers after a struggle to get through the small windows at the back of the rink.

Three: A figure in skating, so called because there are three ways of doing it. (1) right; (2) wrong; (3) not at all. The first is a secret method used only by instructors. The second is the way everybody else does it, although the third method is quite popular.

Instructor: A creature found at skating rings, to whom you pay a fabulous fee to be told that your head is in the wrong position, there is a permanent set in your back, your skating leg is too stiff, your free leg is too bent, your knees are turned inwards, your arms are useless and your hips won't rotate. This ceremony is known as a "lesson," but your panel doctor is cheaper and much quicker.

Four Major Positions: (1) standing up; (2) sitting down; (3) flat out; (4) carried out.

Tango: An old English word meaning tangle, which is descriptive of most couples' effort to do this dance.

Blues: A special dance devised by instructors in order to confuse their pupils with the Tango. It usually succeeds—this means more lessons to de-confuse them. This is good for trade.

Foxtrot: The way foxes walk when in a hurry.

Chasse: The bottom half of a motor car.

Counter: A big shelf in the cafe for putting cups of coffee on.

Bracket: Support for above.

Coffee: A traditional skater's beverage of secret composition. Identical in taste, color and viscosity to another liquid known as tea, but costs a penny more.

Axel Paulsen: Believed to be part of a railway locomotive.

Choctaw: A step in the Blues, immediately prior to falling over.

Mohawk: The most frightening moment in a ten-step.

Skating pupil: A dumb, unintelligent object on skates, apparently suffering from loss of memory since its last lesson. From their stiffness, I should say its legs are made of wood and its middle of rubber. Its shoulders have no apparent purpose other than providing an attachment for the arms, which move through the air after the manner of windmills. It has a head stuck permanently on one side. It has ears apparently incapable of hearing what I say. It has eyes, but doesn't see anything I demonstrate. It has a nose which *does* work. This is a pity—otherwise the wretched thing wouldn't breathe.

Guide Boosters

THE FOLLOWING SKATERS, who have subscribed to the first issue of THE INTERNATIONAL ROLLER SKATING GUIDE, are doing their full share to "put the nation on wheels":

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Regina Schwartz
J. Roger Dowdall
Betty Herget
Virginia Batter
Beverly Bauman
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Virginia A. Path
Irene Hugel
Jacqueline Kaiser
Eric Bishop
Grace McManus
Michael Regan
Dotty Glintenkamp
Norman Latin
R. Guthy
G. Kirshe
Leo Monte
Ozzie Nelson
Grace Robertson
Larry Newquist
Rufus M. Foster
A. D'Aiello
E. Steinbrugge
Spencer Rosenberg
Terry De Maio
Roy J. Watts
Dotty Blasky

Holger Hans Hilmar
Ann F. Stamft
Joyce Dedrick
Eleanor Schubert
Lillian Romano
Ruth Nielson
George Applegate
James Gillis
Roselle Murdock
Dorothy Heuver
Helen Rohlfs
Elaine Gebeler
Barbara Gimbel
John Tassi
Alma Tassi
Bill Newpail
Helen E. Baunach
Margie McDonald
Rita Granata
Edna Parnell
Paul E. Larson
Charlotte Groves
Audrey Stadtler
Earl A. Ahrens
Arnold C. Smith
Ted Sluk
Louise E. Mayer
Marie Murray
Thomas Bell
George Toten
George Bressler
Philip A. Gouldmann
Clayton R. Smith
Lorraine F. Budzaho
Henry Heske
Roger Uswelk
James J. Murphy
Maria Visser
Herman Fritz
Joan MacLeod
Eilleen P. Dunn
Bob Belvis
Charles Judge
Bob Kurz
Bob Humphreys
Charles Laniser
L. W. Pryor

Henry L. O'Neal
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James R. Ransom
Norine Ruth Smith
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Ceceilia K. Reidy
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Dora Henderson
Audrey Mengel
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Judy Meck
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Louis De Mar
Irving A. Lawson
Mrs. Lawrence Haleskyotky
Mrs. Sane Flynn
Richard Kaley
Marilyn O'Shea
Mr. & Mrs. R. D. Fredricks
Warren H. Rightmeier
C. Wardinski

Dot Dinsmore
Molly Lacke
Doc Parker
William Opatrny
Earl Risom
Frank A. Hosey
Michael Shopenn
Sue Deardoff
Fred Niblock
Joan Kern
Dolores Marrullo
Mickey Moore
Joseph L. Fernandez
Dawn Glatt
Selma Obler
Arnold Glenn
Manny Meltzer
Richard Wood
Lois Sutcliffe
Mario Giove
Gloria Hankin
Avejas Vitkauskas
Perry Rawson

A Skater's Lament

by Robert Cawley

Skating Amateur, Park Circle Skating Rink, Brooklyn,
New York

Axel Paulsen! Jackson Haines!
Bumps and bruises! Aches and pains!
Charlotte spiral, flip and a half,
Believe you me, it's not a laugh.

Also Boekels — not for chumps;
They turn bruises into bumps.
Then the camels, front and back,
That cause so many wheels to crack.

Salchows Mapes', Wallys, too,
That make the skater black and blue,
Lutz's, flips and stags and splits,
That's why novices throw some fits.

Pairs and fours have yet to come,
And then contents number some,
Like double Jacksons, camels, too,
And other stuff that's up to you.

So let me warn you one and all,
Don't be sorry if you fall,
For there's one who feels it more,
The always present Maple Floor.

Roller Skating Institute of America

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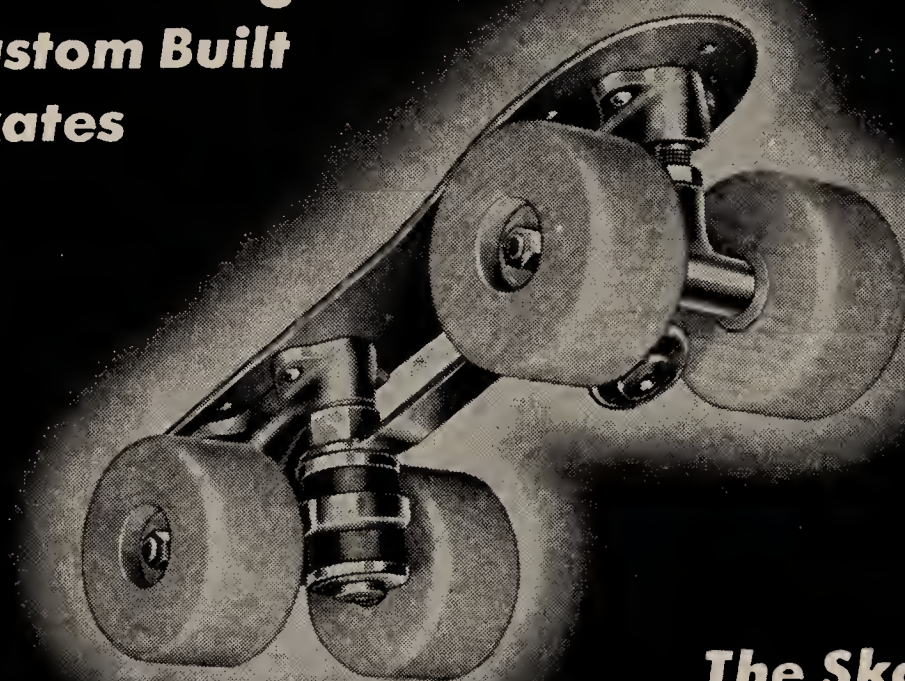
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Skating Champions

The following statistics have been compiled from various sources. Additional material is in our files, for further reference by readers and for use in forthcoming editions of the GUIDE. For example, second and third place winners will be included in the next issue if there is a demand for such information from our readers.

Speed Skating

SENIOR MEN

1937	1942
Lloyd Christopher, St. Louis, Mo.	Anthony Merilli, St. Louis, Mo.
1938	1943
George Moore, Cincinnati, Ohio	Frank Wander, St. Louis, Mo.
1940	1946
George Moore, Cincinnati, Ohio	Harold Wyant, Dayton, Ohio
1941 (440 yards)	1947
Bill Hay, Chicago, Ill.	Harold Wyant, Dayton, Ohio
1941 (880 yards)	1948
Allan Runk, Cincinnati, Ohio	Orville Godfrey, Jr., Detroit, Mich.
1941 (1 mile)	1949
Russell Brown, Chicago, Ill.	James Hibak, New Westminster, B.C., Canada
1941 (5 miles)	
Harold Wyant, Dayton, Ohio	

INTERMEDIATE MEN

1942	1947
William Schiemann, Dayton, Ohio	Ray Martinez, Cleveland, Ohio
1943	1948
Vernon Van Zant, Dayton, Ohio	Dale Godfrey, Detroit, Mich.
1944	1949
Carl Ponicki, Cleveland, Ohio	Jack Powers, Springfield, Ohio
1946	
Charles Oppelt, Cincinnati, Ohio	

JUNIOR BOYS

1940	1942
Robert Karpy, Cleveland, Ohio	Bobby Joe Best, Springfield, Mo.
Charles Whitman, Dallas, Texas	1943
	Howard Saunders, Cleveland, Ohio
1941	1944
Billy Duncan, Louisville, Ky.	Ray Martinez, Cleveland, Ohio

JUNIOR BOYS (*continued*)

1946
Dale Godfrey, Detroit, Mich.

1947
Edwin Weiss, Cleveland, Ohio

1948
Paul Best, Springfield, Mo.

1949
Joseph Hakim, Detroit, Mich.

JUVENILE BOYS

1940 Class A
John Steel McNorgan, Detroit,
Mich.

1941 Class A
(440 yards)
Robert Jaeger, Pittsburgh, Penna.

1941 Class A
(880 yards)
Billy Duncan, Louisville, Ky.

1941 Class B
(220 yards)
Jack Saunders, Cleveland, Ohio

1941 Class B
(440 yards)
Billy Duncan, Louisville, Ky.

1942 Class A
Orville Godfrey, Jr., Detroit, Mich.

1942 Class B
Dale Godfrey, Detroit, Mich.

1943 Class A
Sam Zaite, Cleveland, Ohio

1943 Class B
John Gallagher, Cleveland, Ohio

1944 Class A
William Gallagher, Cleveland, Ohio

1944 Class B
Roger Fuerst, Dayton, Ohio

1946 Class A (*ties*)
Joseph Hakim, Detroit, Mich.
Robert L. Martin, Detroit, Mich.

1946 Class B
Donald Michael, Lima, Ohio

1946 Class C (*ties*)
Charles Michael, Lima, Ohio
James Johnston, Detroit, Mich.

1947 Class A
Donald Michael, Lima, Ohio

1947 Class B
Ronald Edison, Burlington, Wash.

1947 Class C
Charles Michael, Lima, Ohio

1948 Class A
Don Noble, Portland, Oregon

1948 Class B (*ties*)
Richard Kelly, Springfield, Ohio
Arthur Kerwin, Seattle, Wash.

1948 Class C
Ralph Conrad, Pennsville, N. J.

1949 Class A
Eddie Ward, Gainesville, Florida

1949 Class B
Ralph Conrad, Pennsville, N. J.

1949 Class C
Claude Whitehurst, Norfolk, Va.

SENIOR LADIES

1938
Vivian Bell, Cincinnati, Ohio
1940
Verna Picton, Detroit, Mich.
1941 (440 yards)
Verna Picton, Detroit, Mich.
1941 (880 yards)
June Prater, Cincinnati, Ohio
1941 (1 mile)
Edna Malone, St. Louis, Mo.
1942 (ties)
Dorothy Law, Cleveland, Ohio
Betty Jane Ross, Detroit, Mich.

1943
Jeanette Killoren, St. Louis, Mo.
1944
Ruth Jones, Cincinnati, Ohio
1946
Mary Lou Dauer, Cincinnati, Ohio
1947
Betty Hosek, Seattle, Wash.
1948
Mary Lou Dauer, Cincinnati, Ohio
1949
Rita Conseiller, New Westminster,
B.C., Canada

INTERMEDIATE LADIES

1942
Jeanette Killoren, St. Louis, Mo.
1943
Louise Moore, Detroit, Mich.
1944
Louise Moore, Detroit, Mich.
1946
Charlotte Ross, Cincinnati, Ohio

1947
Shirley Martin, Detroit, Mich.
1948
Janet Danner, Cincinnati, Ohio
1949
Alice Plumb, Detroit, Mich.

JUNIOR GIRLS

1940
Maxine Rosser, Chicago, Ill.
1941
Dorothy Mae Law, Detroit, Mich.
1942
Dorothy Mae Law, Detroit, Mich.
1943
Dorothy Mae Law, Detroit, Mich.
1944
Angela Del Grossa, Cincinnati, Ohio

1946
Dolores Pirrmann, Cincinnati, Ohio
1947
Janet Danner, Cincinnati, Ohio
1948
Alice Plumb, Detroit, Mich.
1949
Carol Sue Massey, Springfield, Mo.

JUVENILE GIRLS

1940 Class A Lillian Schroeder, Detroit, Mich.	1946 Class B Donna Lee Hill, Detroit, Mich.
1941 Class A (440 yards) Arleen D. Holton, Pittsburgh, Pa.	1946 Class C Phyllis Markley, Dayton, Ohio
1941 Class B (220 yards) Donna Jean Pospisil, Cleveland, Ohio	1947 Class A Eileen Holzer, Cincinnati, Ohio
1941 Class B (440 yards) Dorothy Mae Law, Detroit, Mich.	1947 Class B Margaret Eide, Portland, Oregon
1942 Class A Lorraine Bradshaw, Cleveland, Ohio	1947 Class C Laurene M. Anselmy, Pontiac, Mich.
1942 Class B Joanne Reehl, Dayton, Ohio	1948 Class A (<i>ties</i>) Carol Massey, Springfield, Mo. Marilyn Bracken, Oakland, Calif.
1943 Class A Janet Freese, Cincinnati, Ohio	1948 Class B Phyllis Markley, Dayton, Ohio
1943 Class B Joan Gambel, Cincinnati, Ohio	1948 Class C Patsy Jarrard, Pontiac, Mich.
1944 Class A Mary Lou Dauer, Cincinnati, Ohio	1949 Class A Phyllis Markley, Dayton, Ohio
1944 Class B Joan Gambel, Cincinnati, Ohio	1949 Class B Imogene Richmond, Lapeer, Mich.
1946 Class A Alice Plumb, Detroit, Mich.	1949 Class C Nadine Montague, Lawndale, Calif.

Figure Skating

SENIOR MEN

1939	1944
Walter Stokosa, Detroit, Mich.	Arthur Russell, Oakland, Calif.
1940	1946
Walter Stokosa, Detroit, Mich.	Ted Shufflebarger, Ogden, Utah
1941	1947
Robert Ryan, Dayton, Ohio	J. W. Norcross, Jr., Greeley, Colo.
1942	1948
Kenneth Chase, Dayton, Ohio	J. W. Norcross, Jr., Greeley, Colo.
1943	1949
Jack Seifert, Dayton, Ohio	Ted Rosdahl, Chicago

INTERMEDIATE MEN

1946	1948
Norman Latin, Brooklyn, N. Y.	Rudy Goldmann, Brooklyn, N. Y.
1947	1949
Leonard Baggaley, Oakland, Calif.	Cecil Davis, Spokane, Wash.

NOVICE MEN

1940	1946
Edward Taylor, Brooklyn, N. Y.	Robert Gormley, Chicago, Ill.
1941	1947
Jack Seifert, Dayton, Ohio	Earl King, Brooklyn, N. Y.
1942	1948
Clayton Doing, Washington, D. C.	Cecil Davis, Greeley, Colo.
1943	1949
Arthur Russell, Oakland, Calif.	Jack Crichton, Brooklyn, N. Y.
1944	
Douglas Breniser, Detroit, Mich.	

JUNIOR BOYS

1940	1944
Walter Bickmeyer, Jr., Mineola, N. Y.	Ted Rosdahl, Chicago
1941	1946
Walter Bickmeyer, Jr., Mineola, N. Y.	Henry Kirsche, Elmont, N. Y.
1942	1947
Gene Woodson, Cleveland, Ohio	Rudy Goldmann, Brooklyn, N. Y.
1943	1948
Norman Latin, New York, N. Y.	Rodger Fuerst, Greeley, Colo.
	1949
	Jerry Bruland, Ferndale, Wash.

JUVENILE BOYS

1947	1948
Jimmie Parker, Washington, D.C.	John Matejic, Detroit, Mich.
1949	
Claude Whitehurst, Norfolk, Va.	

SENIOR LADIES

1939	1944
Jane Peace Holcombe, Detroit, Mich.	Dorothy Mae Law, Detroit, Mich.
1940	1946
Margot Allred, Dayton, Ohio	Margaret Williams McMillan, Cleveland, Ohio
1941	1947
Melva Block, Detroit, Mich.	Margaret Wallace, Brooklyn, N. Y.
1942	1948
Melva Block, Detroit, Mich.	Nancy Lee Parker, Mt. Clemens, Mich.
1943	1949
Shirley Snyder, Dayton, Ohio	Nancy Lee Parker, Utica, Mich.

INTERMEDIATE LADIES

1946	1948
Margaret Wallace, Brooklyn, N. Y.	Dorothy Glintenkamp, Brooklyn, N. Y.
1947	1949
Nancy Lee Parker, Detroit, Mich.	Jeanne Kuester, Elmhurst, N. Y.

NOVICE LADIES

1940	1946
Edna Altenbough, Pittsburgh, Penna.	Gloria McCarthy, Brooklyn, N. Y.
1941	1947
Shirley Snyder, Dayton, Ohio	Dorothy Glintenkamp, Brooklyn, N. Y.
1942	1948
Kathryn Adams, Dayton, Ohio	Phyllis Bulleigh, Greeley, Colo.
1943	1949
Margaret Williams, Detroit, Mich.	Edna Grasso, Brooklyn, N. Y.
1944	
Marian Fortunato, Cincinnati, Ohio	

JUNIOR GIRLS

1940	1944
Lois Goeller, Mineola, N. Y.	Patricia Carroll, New York, N. Y.
1941	1946
Donna Jean Pospisil, Cleveland, Ohio	Nancy Lee Parker, Detroit, Mich.
1942	1947
Donna Jean Pospisil, Cleveland, Ohio	Joan Westenberg, Elmont, N. Y.
1943	1948
Ruth Kelly, Dayton, Ohio	Kunnie Mae Williams, Greeley, Colo.
	1949
	Laurene Anselmy, Pontiac, Mich.

JUVENILE GIRLS

1947

Laurene Anselmy, Pontiac, Mich.

1948

Laurene Anselmy, Pontiac, Mich.

1949

Patricia Martino, Detroit, Mich.



Skate Dancing

SENIOR

1939

Virginia Mount, Detroit, Mich.
Lloyd G. Young, Detroit, Mich.

1944

Ruth Crouse, Philadelphia
James Costigan, Philadelphia

1940

Mary Louise Durkin, Mineola, N. Y.
Gordon B. Finnegan, Mineola, N. Y.

1946

Ruth Crouse, Philadelphia
James Costigan, Philadelphia

1941

Gladys Koehler, Richmond Hill,
N. Y.
George Werner, Richmond Hill,
N. Y.

1947

Bettie Jennings, Seattle, Wash.
Clifford Schattenkirk, Seattle,
Wash.

1942

Irene Boyer, Columbus, Ohio
Jack Boyer, Columbus, Ohio

1948

Bettie Jennings, Seattle, Wash.
Clifford Schattenkirk, Seattle,
Wash.

1943

Norma Jeanne Wescher, Dayton,
Ohio
Leo Carsner, Dayton, Ohio

1949

Bettie Jennings, Seattle, Wash.
Clifford Schattenkirk, Seattle,
Wash.

INTERMEDIATE

1946

Dolores Devlin, Columbus, Ohio
Otto Lund, Columbus, Ohio

1948

Donna Benedict, Centralia, Wash.
Wayne McDonald, Centralia, Wash.

1947

Fay Johnson, Medford, Mass.
Thomas White, Medford, Mass.

1949

Barbara Harper, Seattle, Wash.
Skipper Oakes, Seattle, Wash.

NOVICE

1940

Nickoli McMichael, Toledo, Ohio
Robert Ryan, Toledo, Ohio

1942

Louise Weaver, Dayton, Ohio
Thomas Brandt, Dayton, Ohio

1941

Norma Jeanne Wescher, Dayton,
Ohio
Leo Carsner, Dayton, Ohio

1943

Geraldine Ringeisen, St. Louis, Mo.
Elmer Ringeisen, St. Louis, Mo.

NOVICE (*continued*)

1944	1947
Dolores Devlin, Columbus, Ohio	Donna Benedict, Centralia, Wash.
Robert Bartlett, Columbus, Ohio	Wayne McDonald, Centralia, Wash.
1946	1948
Fay Johnson, Medford, Mass.	Dorothy McConville, Buffalo, N. Y.
Thomas White, Medford, Mass.	John McConville, Buffalo, N. Y.
1949	
Barbara Niles, Washington, D. C.	
John Pritchett, Washington, D. C.	

JUNIOR

1940	1944
Shirley Snyder, Dayton, Ohio	Patsy Fifield, Medford, Mass.
Jack Seifert, Dayton, Ohio	Edwin Hodder, Medford, Mass.
1941	1946
Eleanor Nevulis, Boston, Mass.	Joan Westenberg, Elmont, N. Y.
Charles Kennedy, Boston, Mass.	Henry Kirsche, Elmont, N. Y.
1942	1947
Eleanor Nash, Elmont, N. Y.	Marilyn Scully, Medford, Mass.
Bobby Guthy, Elmont, N. Y.	Edward Smith, Medford, Mass.
1943	1948
Eleanor Nash, Elmont, N. Y.	Irene Howson, Fitchburg, Mass.
Bobby Guthy, Elmont, N. Y.	James Holland, Fitchburg, Mass.
1949	
Patricia Hurley, Everett, Wash.	
Dale Sprague, Everett, Wash.	

JUVENILE

1947	1948
Mary Ann Gutherless, Portland, Ore.	Carol Haller, Peoria, Ill.
Robert Syverson, Portland, Ore.	Ronald Jellse, Peoria, Ill.
1949	
Arleta Ingel, Peoria, Ill.	
Franklin Talbott, Peoria, Ill.	

Pair Skating

SENIOR

1939

Eldora Andrews, Detroit, Mich.
Bill B. Best, Detroit, Mich.

1944

Carol Bodden, New York
Thomas Lane, New York

1940

Dorothy Kolb, Pittsburgh, Penna.
William Opatrny, Pittsburgh,
Penna.

1946

Marie Reed Rader, Cleveland, Ohio
Clarence Rader, Cleveland, Ohio

1941

Ann Manion, Detroit, Mich.
Walter Stokosa, Detroit, Mich.

1947

Patricia Ann Carroll, Elmhurst,
N. Y.
Thomas Lane, Elmhurst, N. Y.

1942

Doris Gebrath, New York
Roy Lentz, New York

1948

Phyllis Bulleigh, Greeley, Colo.
Cecil Davis, Greeley, Colo.

1943

Margaret Williams, Detroit, Mich.
William Martin, Detroit, Mich.

1949

Phyllis Bulleigh, Spokane, Wash.
Cecil Davis, Spokane, Wash.

INTERMEDIATE

1946

Margaret Wallace, New York,
N. Y.
Norman Latin, New York, N. Y.

1948

Ada Mary Duerlein, Pittsburgh,
Penna.
Donald Craig, Pittsburgh, Penna.

1947

Phyllis Bulleigh, Greeley, Colo.
Cecil Davis, Greeley, Colo.

1949

Grace D'Andrea, New York, N. Y.
Peter Gullo, New York, N. Y.

NOVICE

1941

Joan Helfer, Cleveland, Ohio
Donald Scott, Cleveland, Ohio

1943

Marie Reed, Cleveland, Ohio
Clarence Rader, Cleveland, Ohio

1942

Louise Moore, Detroit, Mich.
Alden Sibley, Jr., Detroit, Mich.

1944

Patricia Carroll, New York, N. Y.
Norman Latin, New York, N. Y.

NOVICE (*continued*)

1946

Violet Farina, Brooklyn, N. Y.
Richard Lynch, Brooklyn, N. Y.

1947

Gloria McCarthy, New York, N.Y.
Roy Studsrud, New York, N. Y.

1948

Edna Grasso, New York, N. Y.
Jack Crichton, New York, N. Y.

1949

Helen Malley, W. Homestead,
Penna.
Russell Serenka, W. Homestead,
Penna.

JUNIOR

1941

Donna Jeanne Pospisil, Cleveland,
Ohio
Gene Woodson, Cleveland, Ohio

1942

Donna Jeanne Pospisil, Cleveland,
Ohio
Gene Woodson, Cleveland, Ohio

1943

Patricia Carroll, New York, N. Y.
Norman Latin, New York, N. Y.

1944

Ruth Schulte, Paterson, N. J.
John Haddad, Paterson, N. J.

1946

Joan Westenberg, Elmont, N. Y.
Henry Kirsche, Elmont, N. Y.

1947

Kunnie Mae Williams, Greeley,
Colo.
Rodger Fuerst, Greeley, Colo.

1948

Laurene Anselmy, Pontiac, Mich.
Paul Lampkin, Pontiac, Mich.

1949

Joan Brown, St. Louis, Mo.
Arthur Brown, St. Louis, Mo.

JUVENILE

1947

Roberta McAllister, Washington,
D. C.
Jimmie Parker, Washington, D. C.

1948

Lorraine DeSabato, Elmhurst,
N. Y.
Vincent Lanigan, Elmhurst, N. Y.

1949

Lorraine DeSabato, Elmhurst,
N. Y.
Vincent Lanigan, Elmhurst, N. Y.

Fours

SENIOR

1942

Dorothy Mae Law, Detroit, Mich.
Louise Moore, Detroit, Mich.
Alden Sibley, Jr., Detroit, Mich.
William Martin, Detroit, Mich.

1946

Patricia Carroll, Elmhurst, N. Y.
Jeanne Kuester, Elmhurst, N. Y.
Wm. Van Wagner, Elmhurst, N. Y.
Ronald Tuohy, Elmhurst, N. Y.

1943

Patricia Carroll, Elmhurst, N. Y.
Carol Smola, Elmhurst, N. Y.
Wm. Van Wagner, Elmhurst, N. Y.
Norman Latin, Elmhurst, N. Y.

1948

Patricia Carroll, Elmhurst, N. Y.
Jeanne Kuester, Elmhurst, N. Y.
Thomas Lane, Elmhurst, N. Y.
Donald Tuohy, Elmhurst, N. Y.

1944

Carol Bodden, New York
Helen Sokolowski, New York
Frank Gallagher, New York
Thomas Lane, New York

1949

Gloria McCarthy, Brooklyn, N. Y.
Merry Ann McSweeney, Brooklyn,
N. Y.
Paul Bauman, Brooklyn, N. Y.
Robert Cawley, Brooklyn, N. Y.

INTERMEDIATE

1947

Patricia Carroll, Elmhurst, N. Y.
Thomas Lane, Elmhurst, N. Y.
Jeanne Kuester, Elmhurst, N. Y.
Donald Tuohy, Elmhurst, N. Y.

1948

Merry Ann McSweeney, Brooklyn,
N. Y.
Roy Studsrud, Brooklyn, N. Y.
Gloria McCarthy, Brooklyn, N. Y.
Joseph Davis, Brooklyn, N. Y.

1949

Jack Crichton, Brooklyn, N. Y.
Peter Gullo, Brooklyn, N. Y.
Edna Grasso, Brooklyn, N. Y.
Grace D'Andrea, Brooklyn, N. Y.

NOVICE

1947

Gloria McCarthy, Brooklyn, N. Y.
Rudy Goldmann, Brooklyn, N. Y.
Barbara Trayer, Brooklyn, N. Y.
Peter Gullo, Brooklyn, N. Y.

1948

Ingrid Teigland, New York
Robert Anderson, New York
Joan Patterson, New York
Arno Safier, New York

1949

Alwynn Bauman, Newark, N. J.
Kenneth Duncan, Newark, N. J.
Eileen Devino, Newark, N. J.
Sherry Rapp, Newark, N. J.

SPEED SKATING

SENIOR MEN

1942

Larry Bissinger, Mt. Vernon, N. Y.

1942 (880 yards)

Peter Nelson, Brooklyn, N. Y.

1942 (1 mile)

Fiore Frate, Belleville, N. J.

1942 (2 miles)

Fiore Frate, Belleville, N. J.

1942 (5 miles)

Ray Logan, Elizabeth, N. J.

1943 (440 yards)

Harry Lindbergh, Detroit, Mich.

1943 (880 yards)

Peter Nelson, Brooklyn, N. Y.

1943 (1 mile)

Harry Lindburgh, Detroit, Mich.

1943 (2 miles)

Harry Lindbergh, Detroit, Mich.

1943 (5 miles)

Harry Lindbergh, Detroit, Mich.

1944 (440 yards)

Russell Brown, Chicago

1944 (880 yards)

Russell Brown, Chicago

1944 (1 mile)

Russell Brown, Chicago

1944 (2 miles)

Russell Brown, Chicago

1944 (5 miles)

Russell Brown, Chicago

1946 (1 mile)

Skippy Berhling

1946 (2 miles)

Skippy Berhling

1946 (5 miles)

Skippy Berhling

1947

Joseph Horvath, Passaic, N. Y.

1949

James Calder, Alexandria, Va.

INTERMEDIATE MEN

1942 (880 yards)

Walter Logan, Elizabeth, N. J.

1943 (440 yards)

Don Kirby, Bronx, N. Y.

1943 (880 yards)

Albert Durante, New York

1944 (440 yards)

Steve Benchil, Chicago

1944 (880 yards; time 1:34)

Steve Benchik, Chicago

1944 (1 mile)

Robert Offrim, Chicago

1946 (1/4 mile)

Roy Meyere

1946 (1/2 mile)

Roy Meyere

1946 (1 mile)

Roy Meyere

1947

Herbert Plump, Hackensack, N. J.

1948

Lenny Murro, Florham Park, N. J.

1949

Robert Terry, Washington, D. C.

JUNIOR BOYS

1942 (440 yards)
David Dunn, Stony Point, N. Y.

1942 (880 yards)
David Dunn, Stony Point, N. Y.

1943 (440 yards)
James Godfrey, Detroit, Mich.

1943 (880 yards)
James Godfrey, Detroit, Mich.

1944 (440 yards)
William James, Lansing, Mich.

1944 (880 yards)
William James, Lansing, Mich.

1944 (1 mile)
William James, Lansing, Mich.

1946 ($\frac{1}{4}$ mile)
John Buckholtz

1947
William Holland, Bridgeport, Conn.

1948
Burton Speed, Hackensack, N. J.

1949
Eddie Horan, Elizabeth, N. J.

JUVENILE BOYS

1943 (220 yards)
Dale Godfrey, Detroit, Mich.

1943 (440 yards)
Dale Godfrey, Detroit, Mich.

1944 (220 yards)
Dale Godfrey, Detroit, Mich.

1944 (440 yards)
Dale Godfrey, Detroit, Mich.

1946 Class A
Joseph Hakim, Detroit, Mich.

1946 Class B
Donald Michael, Lima, Ohio

1946 Class C
Charles Michael, Lima, Ohio

1947
Edward MacIntyre, Elizabeth, N. J.

1948
Edwin Horan, Elizabeth, N. J.

1949
Wayne, Smith, Plymouth, Mich.

MIDGET BOYS

1943 (220 yards)
Bill Holland, Bridgeport, Conn.

1943 (440 yards)
Lawrence Wells, River Rouge,
Mich.

1944 (220 yards)
Larry Richter, Chicago

1944 (440 yards)
Lawrence Wells, River Rouge,
Mich.

1947
Albert Eckwerth, Mt. Vernon,
N. Y.

1948
Albert Eckwerth, Mt. Vernon,
N. Y.

1949
Jim Donley, Alexandria, Va.

SENIOR LADIES

1942 (880 yards)
Molly Frampton, Mineola, N. Y.

1942 (1 mile)
Molly Frampton, Mineola, N. Y.

1943 (440 yards)
Betty Ross, Detroit, Mich.

1943 (880 yards)
Betty Ross, Detroit, Mich.

1943 (1 mile)
Betty Ross, Detroit, Mich.

1944 (440 yards)
Lillian Muza, Chicago

1944 (880 yards)
Lillian Muza, Chicago

1944 (1 mile)
Lillian Muza, Chicago

1946 (1/4 mile)
Betty Philbin

1946 (1/2 mile)
Joan Feldkamp

1946 (1 mile)
Betty Philbin

1947
Miriam Hoey, Bayonne, N. J.

1948
Tessie Raiffe, Elizabeth, N. J.

1949
Doris Dahl, Elizabeth, N. J.

INTERMEDIATE LADIES

1943 (440 yards)
Dorothy Henze, Detroit, Mich.

1943 (880 yards)
Dorothy Henze, Detroit, Mich.

1944 (440 yards)
Annie Horan, Chicago

1944 (880 yards)
Virginia Madden, Lansing, Mich.

1944 (1 mile)
Virginia Madden, Lansing, Mich.

1946 (1/4 mile)
Joan Gamble

1946 (1/2 mile)
Joan Gamble

1946 (1 mile)
Joan Gamble

1946
Charlotte Roos, Cincinnati, Ohio

1947
Geraldine Abatello, Mt. Vernon,
N. Y.

1948
Virginia Mann, Mt. Vernon, N. Y.

1949
Mary Thompson, Washington, D. C.

JUNIOR GIRLS

1944 (440 yards)
Peggy Madden, Lansing, Mich.

1944 (880 yards)
Peggy Madden, Lansing, Mich.

1946 (1/4 mile)
Dolores Philbin

1946 (1/2 mile)
Peaches Kiley

1947
Virginia Mann, Mt. Vernon, N. Y.

1948
Alice Williams, Washington, D. C.

1949
Marion Eckwerth, Mt. Vernon,
N. Y.

JUVENILE GIRLS

1944 (220 yards)	1948
Irene Chorkey, River Rouge, Mich.	Marion Eckwerth, Mt. Vernon, N. Y.
1944 (440 yards)	
Irene Chorkey, River Rouge, Mich.	
1946 Class A	1949
Alice Plumb, Detroit, Mich.	Barbara Kampainen, Plymouth, Mich.
1946 Class B	
Donna Lee Hill, Detroit, Mich.	

MIDGET GIRLS

1944 (220 yards)	1947
Garnet Wells, River Rouge, Mich.	Marion Eckwerth, Mt. Vernon, N. Y.
1944 (440 yards)	
Garnet Wells, River Rouge, Mich.	1948
	Charlotte Roeder, Plymouth, Mich.
	1949
	Sharon Wright, Plymouth, Mich.

Figure Skating

SENIOR MEN

1942	1946
Edward Le Maire, White Plains, N. Y.	Walter Bickmeyer, Mineola, N. Y.
1943	1947
William Best, Detroit, Mich.	Donald Mounce, Mineola, N. Y.
1944	1948
Walter Bickmeyer, Mineola, N. Y.	Reggie Opie, Mineola, N. Y.
1945	1949
Walter Bickmeyer, Mineola, N. Y.	Leonard Baggaley, Bergenfield, N. J.

INTERMEDIATE MEN

1949

John Haddad, Paterson, N. J.

NOVICE MEN

1942

Walter Bickmeyer, Jr., Hempstead,
N. Y.

1946

Edwin Unser, Jr., Mineola, N. Y.

1943

Thomas Lane, White Plains, N. Y.

1947

Kurt Hoerlein, Elizabeth, N. J.

1944

Reginald Opie, White Plains, N. Y.

1948

Ronald Rancourt, Hartford, Conn.

1945

Eugene Parker, White Plains, N. Y.

1949

Frank Henrich, Mineola, N. Y.

JUNIOR BOYS

1942

Chadwick Deatruck, New York

1946

William Scheuer, Mineola, N. Y.

1943

Walter Bickmeyer, Jr., Mineola,
N. Y.

1947

Jude Cull, Elizabeth, N. Y.

1944

Donald Mounce, Mineola, N. Y.

1948

Kurt Hoernlein, Elizabeth, N. J.

1945

William Reed, Bayonne, N. J.

1949

Charles Irwin, Mineola, N. Y.

JUVENILE BOYS

1943

James Murray, Mt. Vernon, N. Y.

1946

Frank Henrich, Mineola, N. Y.

1944

Kenny Kiefer, White Plains, N. Y.

1947

Frank Henrich, Mineola, N. Y.

1945

Joc Hottinger, Martinez, Calif.

1948

David Freitag, Bergenfield, N. J.

1949

Ronald Butler, Renton, Wash.

SENIOR LADIES

1942	1946
Jean White, Mineola, N. Y.	June Henrich, Mineola, N. Y.
1943	1947
Jean White, Mineola, N. Y.	June Henrich, Mineola, N. Y.
1944	1948
Theresa Kelsch, Mineola, N. Y.	Charlotte Ludwig, Elizabeth, N. J.
1945	1949
Irene Maguire, New York	June Henrich, Mineola, N. Y.

INTERMEDIATE LADIES

1949
Violet Moore, Elizabeth, N. J.

NOVICE LADIES

1942	1946
Theresa Kelsch, Jamaica, N. Y.	Loretta Ruehle, Ypsilanti, Mich.
1943	1947
Irene Maguire, Mineola, N. Y.	Diana Lanzotte, Elizabeth, N. J.
1944	1948
June Henrich, Mineola, N. Y.	Carol Ann Freitag, Bergenfield, N. J.
1945	1949
Ellen Fronrath, Detroit, Mich.	Ruth Henrich, Mineola, N. Y.

JUNIOR GIRLS

1942	1946
Dorothy Vogelsang, Hempstead, N. Y.	Janet Freese, Norwood, Ohio
1943	1947
Theresa Kelsch, Mineola, N. Y.	Loretta Ruehle, Whitemore Lake, Mich.
1944	1948
Patricia Finn, Mineola, N. Y.	Diana Lanzotti, Elizabeth, N. J.
1945	1949
June Henrich, Mineola, N. Y.	Carol Ann Freitag, Bergenfield, N. J.

JUVENILE GIRLS

1942	1946
Norma Wood, Lynbrook, N. Y.	Diana Lanzotti, Elizabeth, N. J.
1943	1947
June Henrich, Mineola, N. Y.	Joyce Bonocore, Bergenfield, N. J.
1944	1948
Geraldine Ross, Detroit, Mich.	Patricia Johnston, Elizabeth, N. J.
1945	1949
Loretta Ruehle, River Rouge, Mich.	Carol Rutherford, Renton, Wash.

Skate Dancing

SENIOR

1942	1946
Gladys Koehler, Mineola, N. Y.	Gladys Werner, Mineola, N. Y.
George Werner, Mineola, N. Y.	George Werner, Mineola, N. Y.
1943	1947
Margaret Mahoney, Mineola, N. Y.	Barbara Killip Gallagher, Mineola, N. Y.
John Karsony, Mineola, N. Y.	Fred Ludwig, Mineola, N. Y.
1944	1948
Rita Luginbuhl, Mineola, N. Y.	Gladys Ward, Mineola, N. Y.
Fred Ludwig, Mineola, N. Y.	Fred Ludwig, Mineola, N. Y.
1945	1949
Rita Luginbuhl, Mineola, N. Y.	Gladys Ward, Mineola, N. Y.
Fred Ludwig, Mineola, N. Y.	Charles Irwin, Mineola, N. Y.

INTERMEDIATE

1949
Ruth Schulte, Paterson, N. J.
John Haddad, Paterson, N. J.

NOVICE

1943	1946
Marie Gill, Bridgeport, Conn.	Enid Brundage, Mineola, N. Y.
Arthur Forcier, Bridgeport, Conn.	William Brewer, Mineola, N. Y.
1944	1947
Doris Matturo, Bayonne, N. J.	Dorothy Boiarsky, Mineola, N. Y.
Billy Reed, Bayonne, N. J.	George Dahl, Mineola, N. Y.
1945	1948
Dolores Connor, Mineola, N. Y.	Doris Novak, Plainfield, N. J.
Edward O'Donnell, Mineola, N. Y.	Edward Horvath, Plainfield, N. J.
1949	
Joyce Bonocore, Bergenfield, N. J.	
James Chabanian, Bergenfield, N. J.	

JUNIOR

1942	1946
Florence Mounce, Mineola, N. Y.	Charlotte Perkins, New York, N.Y.
Leland Mounce, Mineola, N. Y.	Walter Clancy, New York, N. Y.
1943	1947
Patricia McIlwain, Bayonne, N. J.	Betty Brown, Pasadena, Calif.
Paul Makin, Bayonne, N. J.	Pete Estes, Pasadena, Calif.
1944	1948
Jeanne Hammann, Mt. Vernon, N. Y.	Charlotte Ludwig, Elizabeth, N. J.
Ray Tiedmann, Mt. Vernon, N. Y.	Rod Hackett, Elizabeth, N. J.
1945	1949
Doris Matturo, Bayonne, N. J.	Gladys Feinstein, Bayonne, N. J.
William Reed, Bayonne, N. J.	Charles Binninger, Bayonne, N. J.

JUVENILE

1942	1944
Irene Maguire, Brooklyn, N. Y.	Rose Bova, White Plains, N. Y.
Walter Bickmeyer, Jr., Hempstead, N. Y.	Kenneth Kiefer, White Plains, N. Y.
1943	1945
Rose Bova, White Plains, N. Y.	Rita Roy, Hartford, Conn.
Kenneth Kiefer, White Plains, N. Y.	Donald Rancourt, Hartford, Conn.

JUVENILE (continued)

1946	1948
Joyce Bonocore, Paramus, N. J.	Joan Schaipert, Norwood, Ohio
Fred Backhus, Paramus, N. J.	Larry Bicknell, Norwood, Ohio
1947	1949
Joyce Bonocore, Bergenfield, N. J.	Carol Rutherford, Renton, Wash.
David Freitag, Bergenfield, N. J.	Ronald Butler, Renton, Wash.

Pair Skating

SENIOR

1942	1946
Jean White, Mineola, N. Y.	Charlotte Ludwig, Elizabeth, N. J.
Chad Deatruck, Mineola, N. Y.	Frank Salvage, Elizabeth, N. J.
1943	1947
Dorothy Luginbuhl, Mineola, N. Y.	Charlotte Ludwig, Elizabeth, N. J.
Albert Shady, Mineola, N. Y.	Jude Cull, Elizabeth, N. J.
1944	1948
Theresa Kelsch, Mineola, N. Y.	Charlotte Ludwig, Elizabeth, N. J.
Ed Blaes, Mineola, N. Y.	Jude Cull, Elizabeth, N. J.
1945	1949
Marion Holzhauer, Elizabeth, N. J.	Irma Barnard, Plymouth, Mich.
Frank Salvage, Elizabeth, N. J.	Mickey Brown, Plymouth, Mich.

SENIOR MEN

1949
John Haddad, Paterson, N. J.
Jacob DenBleyker, Paterson, N. J.

INTERMEDIATE

1949
Diana Lanzotti, Elizabeth, N. J.
Marvin Schwartz, Elizabeth, N. J.

SENIOR LADIES

1944	1947
Yvette Kiefer, White Plains, N. Y.	Christine Ross, Pasadena, Calif.
Faith Benedict, White Plains, N. Y.	Genevieve Ross, Pasadena, Calif.
1945	1948
Charlotte Ludwig, Elizabeth, N. J.	Violet Gargano, Elizabeth, N. J.
Shirley Ludwig, Elizabeth, N. J.	Mary Louise Leahey, Elizabeth, N. J.
1946	1949
Charlotte Ludwig, Elizabeth, N. J.	Violet Gargano, Elizabeth, N. J.
Shirley Ludwig, Elizabeth, N. J.	Mary Louise Leahey, Elizabeth, N. J.

NOVICE

1943	1946
Virginia Madden, River Rouge, Mich.	June Henrich, Mineola, N. Y.
Victor Goodell, Lansing, Mich.	Reggie Opie, Mineola, N. Y.
1944	1947
Jean O'Meara, Plymouth, Mich.	Irma Barnard, Whitmore Lake, Mich.
George Petraszewsky, Plymouth, Mich.	Douglas Milne, Whitmore Lake, Mich.
1945	1948
Nancy Reuter, Perth Amboy, N. J.	Alma Garaffa, Perth Amboy, N. J.
William Reed, Bayonne, N. J.	Henry Ballschnider, Perth Amboy, N. J.
1949	
Ruth Henrich, Mineola, N. Y.	
Frank Henrich, Mineola, N. Y.	

NOVICE LADIES

1949
Carol Freitag, Bergenfield, N. J.
Carol Weigand, Bergenfield, N. J.

JUNIOR

1942	1946
Dorothy Luginbuhl, Valley Stream, N. Y.	Shirley Ludwig, Elizabeth, N. J.
Al Shady, Rockaway, N. Y.	Jude Cull, Elizabeth, N. J.
1943	1947
Yvette Kiefer, White Plains, N. Y.	Violet Gargano, Elizabeth, N. J.
Thomas Lane, White Plains, N. Y.	Kurt Hoerlein, Elizabeth, N. J.
1944	1948
Gloria Karl, Detroit, Mich.	Helen Hayes, Mt. Vernon, N. Y.
Ernie Wettler, Detroit, Mich.	James Murray, Mt. Vernon, N. Y.
1945	1949
Jean O'Meara, Plymouth, Mich.	Joanne Dapper, Pittsburgh, Penna.
George Petraszewsky, Plymouth, Mich.	Harold Webb, Pittsburgh, Penna.

JUNIOR LADIES

1945	1947
Genevieve Ross, Detroit, Mich.	Diana Lanzotti, Elizabeth, N. J.
Christine Ross, Detroit, Mich.	Patricia Kennedy, Elizabeth, N. J.
1946	1948
Diana Lanzotti, Elizabeth, N. J.	Diana Lanzotti, Elizabeth, N. J.
Joan Kitzler, Elizabeth, N. J.	Patricia Johnston, Elizabeth, N. J.

JUVENILE

1943	1946
Rose Bova, White Plains, N. Y.	Ruth Henrich, Mineola, N. Y.
Kenneth Kiefer, White Plains, N. Y.	Frank Henrich, Mineola, N. Y.
1944	1947
Annette Brophy, Brigham, Utah	Joyce Bonocore, Bergenfield, N. J.
Ricks Knudson, Brigham, Utah	David Freitag, Bergenfield, N. J.
1945	1948
Barbara Jiem, Martinez, Calif.	Patricia Johnston, Elizabeth, N. J.
Joe Hattinger, Martinez, Calif.	George Cummings, Elizabeth, N. J.
1949	
Carol Rutherford, Renton, Wash.	
Ronald Butler, Renton, Wash.	

Fours

SENIOR

1945

Theresa Kelsch, Mineola, N. Y.
Donald Mounce, Mineola, N. Y.
June Henrich, Mineola, N. Y.
Walter Bickmeyer, Mineola, N. Y.

1947

Violet Gargano, Elizabeth, N. J.
Kurt Hoernlein, Elizabeth, N. J.
Mary Louise Leahey, Elizabeth,
N. J.
Rod Hackett, Elizabeth, N. J.

1946

Nancy Reuter, Bayonne, N. J.
William Reed, Bayonne, N. J.
Doris Matturo, Bayonne, N. J.
Robert Luddy, Bayonne, N. J.

1948

Mary Louise Leahey, Elizabeth,
N. J.
Kurt Hoernlein, Elizabeth, N. J.
Violet Gargano, Elizabeth, N. J.
Rod Hackett, Elizabeth, N. J.

1949

Charlotte Ludwig, Elizabeth, N. J.
John Callahan, Elizabeth, N. J.
Shirley Ludwig, Elizabeth, N. J.
Jude Cull, Elizabeth, N. J.

INTERMEDIATE

1949

Den Bleyker, Paterson, N. J.
Haddad, Paterson, N. J.
Yeoman, Paterson, N. J.
Schulte, Paterson, N. J.

INTERNATIONAL

A. R. S. A. International Titles

(sponsored by the United States Amateur Roller Skating Association, and sanctioned by the Federation Internationale de Patinage a Roulettes)

MEN SINGLES

1. Donald Mounce, U. S. A.
2. Karl Peter, Switzerland
3. Fernand Leemans, Belgium

WOMEN SINGLES

1. Ursula Wehrli, Switzerland
2. June Henrich, U. S. A.
3. Charlotte Ludwig, U. S. A.

DANCE

1. B. Killip Gallagher, U. S. A.
Fred Ludwig, U. S. A.
2. Jean Phethean, England
Kenneth Byrne, England
3. Patricia McIlwain, U. S. A.
William Weicker, U. S. A.

MIXED PAIRS

1. Elvire Collin, Belgium
Fernand Leemans, Belgium
2. Jean Phethean, England
Kenneth Byrne, England
3. G. Muller, Switzerland
Karl Peter, Switzerland

Canadian National Championships — 1946

SENIOR SKATE DANCING

1. Helen Parniak, Toronto
Eugene Green, Toronto
2. Gloria McLachlan, Toronto
Roger McLachlan, Toronto
3. Doréen Rowe, Toronto
Bruce Hyland, Toronto

SENIOR PAIR SKATING

1. Doreen Rowe, Toronto
Bruce Hyland, Toronto
2. Gloria McLachland, Toronto
Roger McLachlan, Toronto

SENIOR LADIES

1. Janet Morritt, Toronto
2. Lenore Kearns, Toronto
3. Betty Jane Pyke, Toronto

SENIOR MEN

FIGURE SKATING

1. Ronald Smart, Toronto

INTERMEDIATE MEN

1. Ronald Brown, Toronto
2. James Henderson, Toronto

JUNIOR GIRLS

1. Joan Druy, Toronto
2. Barbara Avery, Toronto
3. Eleanor Barton, Toronto

NOVICE

1. Joyce Payne, Toronto
James Henderson, Toronto
2. Peggy Helm, Toronto
George Palmer, Toronto
3. Irene Grimes, Toronto
Barney Ryan, Toronto
4. D. Horne, Vancouver
E. Clement, Vancouver
5. P. Mahool, Vancouver
R. Rask, Vancouver

NOVICE MEN

1. Kenneth Rozel, Toronto
2. Lou Scott, Toronto
3. Barney Ryan, Toronto
4. Ronald Rusk, Toronto

NOVICE LADIES

1. Doris Jenkins, Toronto
2. Dorothy McCarthy, Toronto
3. Irene Grimes, Toronto
4. Patricia Mahoon, Vancouver
5. Evelyn Reid, Vancouver

INTERMEDIATE LADIES -

1. Joyce Payne, Toronto

New Zealand Roller Skating Champions

(under the auspices of the New Zealand Roller Skating Association, affiliated with the World Roller Skating Congress)

1947

JUNIOR GLIDING PAIRS

1. Barbara Dagg, Dunedin
Noel Madigan, Dunedin
2. Betty Hughes, Christchurch
Ian Hughes, Christchurch
3. Enid Fort, Dunedin
Mickie Woodbridge, Dunedin

JUNIOR TWO-STEP PAIRS

1. Barbara Dagg, Dunedin
Noel Madigan, Dunedin
2. Betty Hughes, Christchurch
Ian Hughes, Christchurch
3. Audrey Hern, Christchurch
Rex Clark, Christchurch

JUVENILE GIRLS FIGURE

1. Beverly Ramsay, Christchurch
2. Doreen Noble, Christchurch
3. Shirley James, Christchurch

JUNIOR BOYS FIGURE

1. Noel Madigan, Dunedin
2. Rex Clark, Christchurch
3. Michael Woodbridge, Dunedin

JUNIOR WALTZING PAIRS

1. Betty Hughes, Christchurch
Ian Hughes, Christchurch
2. Pat Wilhelmsen, Dunedin
Andrew Anderson, Dunedin
3. Barbara Dagg, Dunedin
Noel Madigan, Dunedin

JUNIOR BOYS ½ MILE

1. B. Holstein, Christchurch
2. J. Clapshaw, Wellington

SENIOR GLIDING CHAMPS

1. Dorothy Warner, Dunedin
L. Napper, Dunedin
2. Joyce Allchurch, Christchurch
H. A. Allchurch, Christchurch
3. Betty Barbeau, Dunedin
Frank Mong, Dunedin

WALTZING CHAMPS

1. Beazley Daroux, Wellington
Morrie Goldstein, Wellington
2. Dorothy Warner, Dunedin
L. Napper, Dunedin
3. Betty Barbeau, Dunedin
Frank Mong, Dunedin

PAIRS FREE STYLE

1. Joyce Allchurch, Christchurch
H. A. Allchurch, Christchurch
2. Dorothy Warner, Dunedin
L. Napper, Dunedin
3. June Baker, Wellington
Brian Tuffnail, Wellington

MENS ¼ MILE

1. M. Styles, Christchurch
2. R. Tozer, Christchurch
3. H. Little, Wellington

½ MILE

1. R. Tozer, Christchurch
2. R. Rowe, Auckland
3. T. Appleton, Auckland

LADIES ¼ MILE

1. V. Burgess, Christchurch
2. N. Leahey, Christchurch
3. D. Frazer, Wellington

1 MILE

1. M. Styles, Christchurch
2. I. McPhee, Auckland
3. T. Appleton, Auckland

TWO-STEP PAIRS

1. D. Warner, Dunedin
L. Napper, Dunedin
2. Joyce Allchurch, Christchurch
H. A. Allchurch, Christchurch
3. B. Barbeau, Dunedin
F. Mong, Dunedin

LADIES FIGURES

1. Joyce Allchurch, Christchurch
2. Jean McNulty
3. Pat Harrington, Dunedin

MENS SOLO

1. Jon Hawke, Christchurch
2. R. Jenkins, Wellington
3. H. A. Allchurch, Christchurch

1948

SENIOR PAIRS FREE STYLE

1. Joyce Allchurch, Christchurch
Sandy Allchurch, Christchurch

SENIOR PAIRS DANCE

1. Joyce Allchurch, Christchurch
Sandy Allchurch, Christchurch

*SENIOR**"SKATING OSCARS"*

1. Joyce Allchurch, Christchurch
Sandy Allchurch, Christchurch

SENIOR LADIES FIGURE

1. P. Harrington, Dunedin
2. Joyce Allchurch, Christchurch
3. Shirley Crosse, Wellington

SENIOR MEN FIGURE

1. R. Jenkins, Wellington
2. Jon Hawke, Christchurch
3. W. McWhinnie, Dunedin

SENIOR PAIRS FREE STYLE

2. Heather David, Dunedin
Reg. Davys, Dunedin
3. P. Harrington, Dunedin
B. McWhinnie, Dunedin

SENIOR PAIRS DANCE

2. Heather David, Dunedin
Reg. Davys, Dunedin
3. June Baker, Wellington
B. Tufnail, Wellington

SENIOR MEN ¼ MILE

1. Rowe, Auckland
2. B. Musgrove, Wellington
3. A. Salmond, Auckland

SENIOR MEN ½ MILE

1. I. McPhee, Auckland
2. T. Appleton, Auckland
3. B. Musgrove, Wellington

SENIOR MEN 1 MILE

1. I. McPhee, Auckland
2. A. Salmond, Auckland
3. R. Rowe, Auckland

SENIOR LADIES ¼ MILE

1. V. Burgess, Christchurch
2. C. Hutson, Auckland
3. N. Leahey, Christchurch

SENIOR LADIES ½ MILE

1. V. Burgess, Christchurch
2. C. Hutson, Auckland
3. N. Leahey, Christchurch

*INTERMEDIATE
GIRLS FIGURE*

1. Z. Lawson, Auckland
2. P. Wilhelmsen, Dunedin
3. B. Dagg, Dunedin

*INTERMEDIATE
BOYS FIGURE*

1. Barry Kylie, Wellington
2. Brian King, Dunedin

JUNIOR GIRLS (Speed)

1. N. Jarvis, Dunedin
2. Shirley James, Christchurch
3. B. Ramsey, Wellington

JUNIOR TWO-STEP

1. A. Young, Wellington
D. Noye, Wellington
2. Lois Neil, Christchurch
Leon Fox, Christchurch
3. J. Curran, Dunedin
B. King, Dunedin

JUNIOR BOYS (Speed)

1. B. Holstein, Christchurch
2. B. Laffan, Wellington
3. G. Strother, Wellington

JUNIOR WALTZING

1. M. Bowen, Auckland
T. Stewart, Auckland
2. Audrey Hern, Christchurch
A. Donaldson, Christchurch
3. Shirley James, Christchurch
Ron Choat, Christchurch

JUNIOR GLIDING

1. T. Helliwell, Wellington
B. Kylir, Wellington
2. J. Curran, Dunedin
B. King, Dunedin
3. A. Hern, Christchurch
A. Donaldson, Christchurch

JUNIOR GIRLS SOLO

1. B. Ramsey, Wellington
2. Judy Clancy, Dunedin
3. Doreen Noble, Christchurch

JUVENILE GIRLS

1. Valerie Whyte, Napier
2. Elizabeth Uren, Dunedin

World Roller Skating Congress Championships — 1947

(held in Washington, D.C., and in Oakland, California)

SKATE DANCING

1. Barbara Killip Gallagher,
Mineola, N. Y.
Fred Ludwig, Mineola, N. Y.
2. Jean Phethean, England
Kenneth Byrne, England
3. Patricia McIlwain, Bayonne,
N. J.
William Weicker, Bayonne, N. J.

MENS FIGURES

1. Donald Mounce, Mineola, N. Y.
2. Karl Peter, Switzerland
3. Fernand Leemans, Belgium

LADIES FIGURES

1. Ursula Wehrli, Switzerland
2. June Henrich, Mineola, N. Y.
3. Charlotte Ludwig, Elizabeth,
N. J.

PAIR SKATING

1. Elvire Collin, Belgium
Fernand Leemans, Belgium
2. Jean Phethean, England
Kenneth Byrne, England
3. Grace Muller, Switzerland
Karl Peter, Switzerland

PAIR SKATING

1. Margaret Wallace, Brooklyn,
N. Y.
Norman Latin, Brooklyn, N. Y.
2. Patricia Carroll, Elmhurst, N. Y.
Thomas Lane, Elmhurst, N. Y.
3. Joyce Allchurch, Christchurch,
New Zealand
H. A. Allchurch, Christchurch,
New Zealand

MENS SPEED

1. Harold Wyant, Dayton, Ohio
2. Frank Lamb, London
3. Geoffrey Sanders, London

MENS FIGURES

1. Norman Latin, Brooklyn, N. Y.
2. J. W. Norcross, Jr., Greeley,
Colo.
3. Ronald W. Brown, Toronto

LADIES SPEED

1. Mary Lou Dauer, Cincinnati,
Ohio
2. Betty Hosek, Seattle, Wash.
3. Valerie Burgess, Christchurch,
New Zealand

LADIES FIGURES

1. Patricia Carroll, Elmhurst,
N. Y.
2. Margaret Wallace, Brooklyn,
N. Y.
3. M. Lenore Kearns, Toronto

Skate Queens

1941

June Chiat, *White Plains Rink*

1942

Ruth Reed, *Fordham Rink*

1943

Emily Zinn, *Park Circle Rink*

1944

Virginia Kavanagh, *Queens Rink*

1945

Lillian Bye, *Queens Rink*

1946

Christine Nerker, *Queens Rink*

1947

Dorothy Connor, *Mineola Rink*

1948

Vikki Stappers, *Empire Rink*

1949

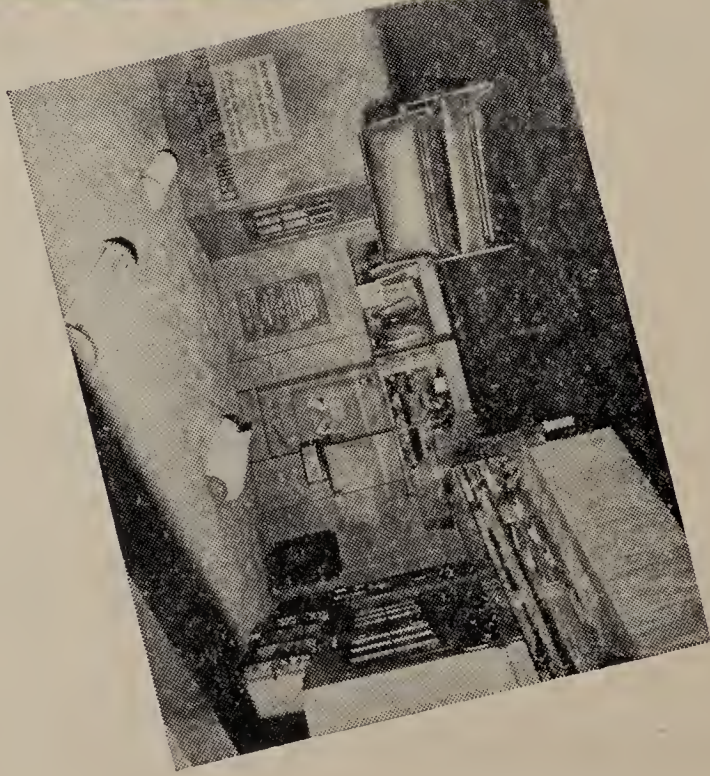
Jean Holt, *Wallcliffe Rink*

RIVERSIDE STADIUM

Washington, D.C.

America's most complete roller rink featuring three separate skating areas

also very elaborate club and locker rooms



MAIN FLOOR

FIGURE RINK

BEGINNER'S RINK



CLASSES FOR CHILDREN AND ADULTS — BEGINNERS TO CHAMPIONS

Bibliography of Roller Skating -- 1870-1949

by Morris Traub

1870 - 1936

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If the Skate Fits--- Wear It!

Sketches by Margaret J. Sanders



A strangle hold around her waist
May give a certain thrill,
But if you try it on a waltz
You will be dubbed a "pill".



From one foot to the other
We often must change
But an 18-inch straddle
Is bound to look strange!



In skating, there's nothing that's meaner
Than to waltz with a guy who's a "leaner."
"Can't he skate on his own?"
You inwardly groan,
As you wish that your "leaner" was leaner!



At the dip of the Tango
Keep right up-to-date!
Gone is the scrape-scrape
Like chalk on a slate.



With pride, the young novice
On her first outer Eight
Gets an edge with her foot
But not with her weight.

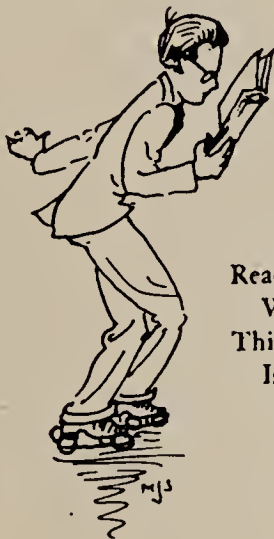
If the Skate Fits—Wear It!

Sketches by Margaret J. Sanders



Dear Pocahontas
If you'd care to know,
We stand just like an Arrow
And never like the Bow!

Smoothly controlled
Is the Viennese Waltz.
High, wide and handsome
Reveals all your faults.



Reading and dancing
With never a care.
This fellow thinks skating
Is Solitaire!

Those great open spaces
Are fine in the West,
But please hold the lady
Much nearer your vest!



Here go Jack and Jill
Riding for a fall;
Look o'er your shoulder, Jack
That spot may be too small!

Come, come, Fatima
Fairest of the damsels,
Tuck it in, tuck it in;
And leave THAT to the camels!

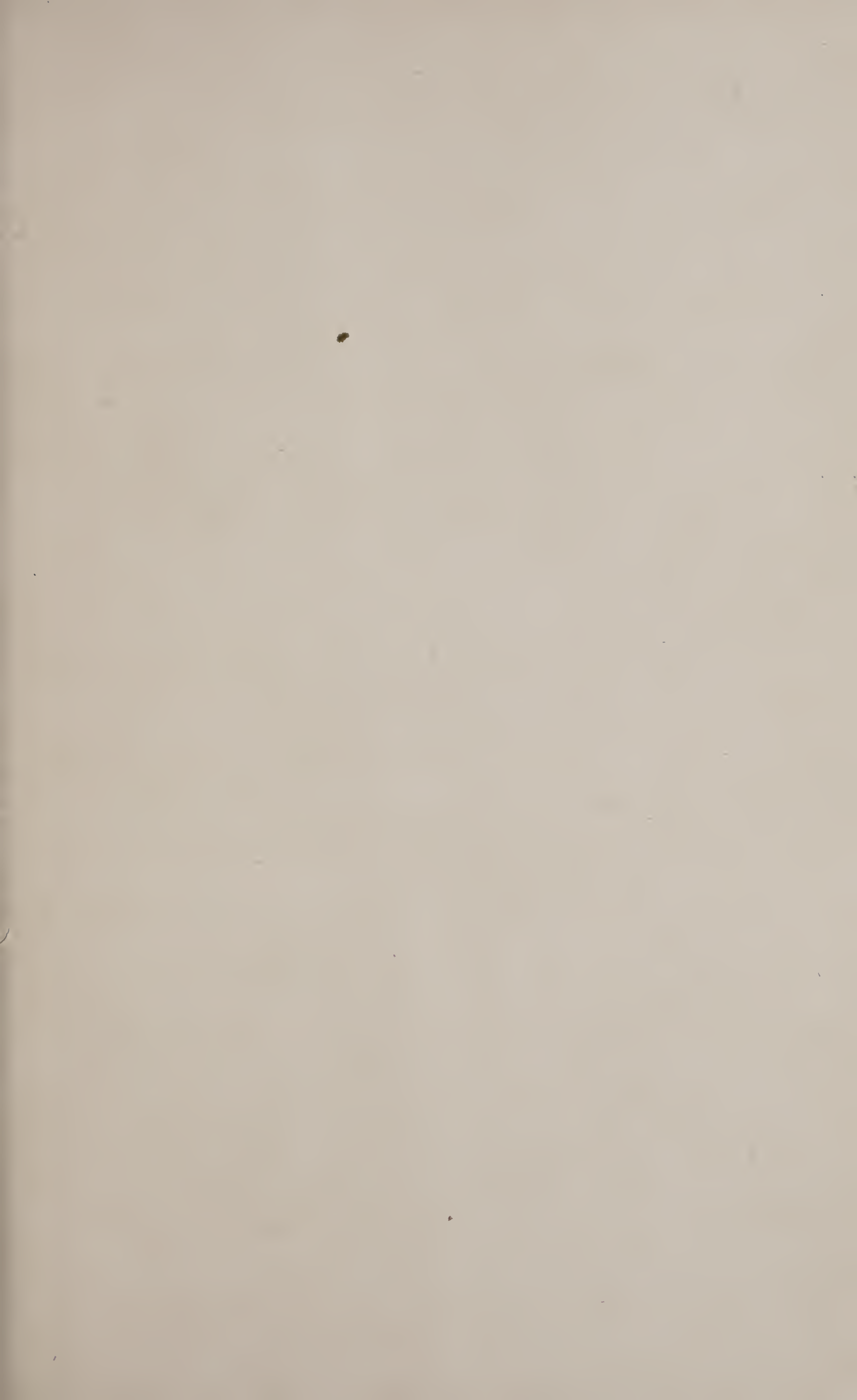


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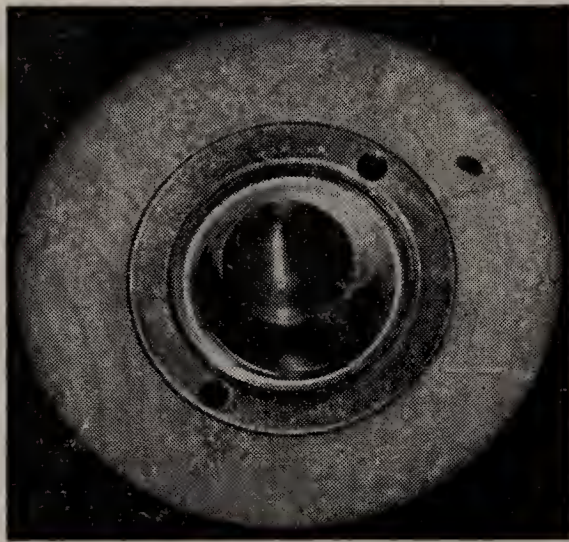
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and
Mrs. Marion Brownell

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the choice of discriminating skaters who like
the finer things in living and at play



check these features:

special lightweight hardened alloy bearing housing

tires are precision-turned from select quality seasoned rock maple

precision built and assembled

endorsed and recommended by leading professionals and top competitive skaters

wheels remain true under stress of impact and hard use
perfectly balanced

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1 1

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